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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Mithra and Dusares.—In *R. Hist. Rel.* LXXVIII, 1918, pp. 207-212, F. CUMONT discusses the Mithra relief found by Butler at Si in the Hauran in front of a small temple of Dusares (cf. *A. J. A.* XXII, 1918, pp. 54-62). This association of the two divinities is significant. Both were said to have been born from stones, and both were solar deities. On December 25, the votaries of Dusares at Rome descended into a crypt to celebrate the rebirth of the sun. The mysteries of Mithra evidently had an important part in spreading in the East the practice of celebrating the rebirth of the sun after the winter solstice.

The Number Forty in Antiquity.—In *C. R. Acad. Insc.* 1919, pp. 13-23, M. DIEULAFOY undertakes to explain why the numbers 3, 7, and particularly 40 had especial sanctity in antiquity. He shows that special qualities were attributed to these numbers, *e.g.* by the pyramid builders in Egypt, and that they were adopted by the Hebrews from them.

The Folding Fan in Antiquity.—In *B. Soc. Ant. Fr.* 1918, pp. 101-107, V. CHAPOT discusses the origin of the folding fan. It does not appear to have been exclusively a Japanese or Chinese invention as is stated in Daremberg and Saglio *s.v.* 'flabellum.' On a Roman relief found at Carlisle, England, dating from the third century A.D. such a fan is shown, and again on a relief at Autun which is a little earlier (cf. Espérandieu, *Recueil*, III, p. 82). Similar fans are to be found on Persian monuments of the third century. The writer thinks that the type originated in Persia. Palm leaf fans were common in Asia Minor from early times.

The Villanovian Wheel with Birds.—In *R. Arch.*, fifth series, IX, 1919, pp. 338-366 (66 figs.), G. H. LUQUET discusses the "roue à oiseaux" found in the decoration of fibulae and other bronzes of the Villanova culture. This consists of a wheel to which are attached (or with which are associated) in a symmetrical manner the heads and necks of two swans. Comparison of many examples

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor SIDNEY N. DEANE, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor ARTHUR L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1919.

For an explanation of the abbreviations, see pp. 118-119.

shows that the wheel represents a chariot and that the birds were originally horses. There is then no reason to believe that the wheel has a solar significance. Similarly horses with wheels on their sides are abbreviated representations of chariots and horses.

Processes of Painting.—In *Mh. f. Kunstw.* IX, 1916, pp. 404–418, E. RAEHLMANN studies the development of the techniques of tempera, fresco, and oil painting with a view to learning what influences each had upon the others in the various epochs from ancient to modern times.

Hindu Statues Attributed to the Fifth Century B.C.—In *R. Arch.*, fifth series, IX, 1919, pp. 403 f. (fig.), S. R. gives a summary of an article which appeared in the *Journal of the Bihar and Orissa Research Society* (Patna, March, 1919, pp. 88–106) relating to two stone statues in the museum at Calcutta. The author, K. P. Jayaswal, declares that the inscriptions on the sculptures are earlier than Aśoka, not, as General Cunningham believed, later. If the new readings are correct, the approximate dates of the statues, which are evidently related to Greek art, are 450 and 410 B.C.

The Cicada in China.—In *R. Arch.*, fifth series, IX, 1919, pp. 143–161 (2 figs.), G. GIESELER gives the facts of the life of the cicada, the Chinese beliefs (not altogether correct) concerning them, and the treatment of the insect in Chinese literature and art. The five virtues of the cicada are purity, incorruptibility, frugality, sincerity, majesty. It symbolizes the summer solstice. Cicadas of jade when pierced with a hole for a cord are mere amulets; when not so pierced they are of a peculiar light green color and are intended for the mouth of the dead. The cicada was sometimes eaten by the Chinese and was also used in medicine.

EGYPT

The Egyptian Calendar in the Third Century, B.C.—The correspondence between the Egyptian and Macedonian calendars during the third century B.C. is discussed by E. CAVAIGNAC in *B.C.H.* XXXVIII, 1914, pp. 5–20. Tables show the Julian date for the first of Thoth, the Egyptian date for the first of Dios, and the points of contact determined by the double dates contained in the documents. The battle of Sellasia is dated in June or July, 221 B.C., and the death of Ptolemy Euergetes in September or October of the same year.

BABYLONIA AND ASSYRIA

Assyrian-Babylonian Weights.—In *C. R. Acad. Insc.* 1919, pp. 150–157, Prince MICHEL SOUTZO points out that in Persia at the present time kernels of grain of different kinds are used in place of metal weights. This was true also in antiquity. It can be established mathematically that the kernel of wheat of the Romans was the same in weight as that of the Babylonians. This is important, for by means of it much may be learned about oriental weights, *e.g.* it can be shown that the heavy talent of Antioch is identical in weight with the talent of Susa. The Hebrew talent weighed 864,000 kernels, which is the same as the talent of double silver darics. Interesting correspondences work out also between Greek and Babylonian weights. The writer is able to establish certain tables. Thus 60 times the weight of a kernel of barley gives the weight of the Median siglos; 3,600 kernels equal the weight of the Median and neo-Attic mina; 216,000 kernels equal the weight of the Median and neo-Attic talent.

SYRIA AND PALESTINE

The Mosaic Inscription of Ain Douq.—In *C. R. Acad. Insc.* 1919, pp. 87-120 (fig.), C. CLERMONT-GANNEAU discusses the Aramaic mosaic inscription exposed by the explosion of a Turkish shell at Ain Douq, 7 km. northwest of Jericho, and reported to the French Academy by Major A. M. Furber. The mosaic lay four or five feet below the surface and had been badly injured in antiquity. It had formed part of the pavement of an old synagogue, not unlike the mosaic inscriptions of the synagogues of Kafr Kenna and Sepphoris, and had originally been surrounded with ornamental patterns. Major Furber reports in his possession a piece about two feet square representing two bunches of grapes, one black and the other white. It may date from the fourth century A.D. The inscription commemorates the gifts of a certain Benjamin, son of Joseph (Yoseh), and others to the shrine. Ain Douq should probably be identified with the ancient Noeros.

Three Rare Seleucid Coins.—E. ROGERS discusses in the light of history certain problems connected with coin-issues by the Seleucid kings of Syria. He explains the rarity of the date $E \Xi P$ (= 165 of the Seleucid era, or 148-7 B.C.) on coins of Alexander Balas as due to the temporary suspension of Alexander's authority in that year by the intervention of Ptolemy Philometor. The monogram (on coins of Antiochus VIII) of a Σ with a V resting upon its top-stroke he would interpret as standing for Scythopolis, the place of minting. He throws light on the history of Philip Philadelphus by means of a tetradrachm with the new date ζK . (*Num. Chron.* 1919, pp. 17-34; pl.)

Pre-Imperial Coinage of Roman Antioch.—A series of tetradrachms with the name and types of the Seleucid king, Philip Philadelphus, and the letters AYT (in monogram) cannot possibly have been struck in the reign of that monarch, and must be ascribed (with cognate bronzes) to the period 47-7/6 B.C., when Antioch was viewed as an "autonomous" state. (E. T. NEWELL, *Num. Chron.* 1919, pp. 69-113; 2 pls.)

GREECE

ARCHITECTURE

The Entrance to the Acropolis under the Empire.—In *B. C. H.* XXXVIII, 1914, pp. 272-295 (2 figs.), P. GRAINDOR discusses the later additions to the Periclean entrance to the Acropolis. An examination of a corrected text of the lists of *πυλῶροι* (*I. G.* III, 1284) leads to the conclusion that the monumental staircase is a work of the time of Claudius. The masons' marks, incorrectly given by Bohn, and the handling of the material point to a late date for the flanking towers of the Beulé gate, which are probably the *πυλῶνες* given by Marcellinus (*I. G.* III, 398). The inscription, however, is to be dated about the end of the fourth century, when the invasion of Alaric probably led to the construction of fortifications in front of the Propylaea. The Beulé gate is later than the towers and is tentatively dated in the seventh century.

A Forgotten Drawing of the Parthenon.—In *Jb. Kunsth. Samm.* XXXII, 1915, pp. 403-415 (pl.; 8 figs.) H. SRTTE publishes Dalton's plate showing the southeast corner of the Parthenon in 1749. The seven eastern metopes of the south side were then in position, and their order, as drawn by Dalton, is

exactly that of the last seven metopes in the series drawn by Nointel's artist in 1674. Since the first eight of this series are certainly the western metopes of the south side, it is necessary to return to the old view that Nointel's artist drew only the thirty-two metopes on the south side. This leads to the conclusion that all this series must be interpreted as referring to the battle of the Centaurs and Lapiths, conceived as a single continuous representation rather than as thirty-two individual groups.

The Delphian Treasuries.—Literary sources record thirteen treasuries at Delphi, while the excavations have revealed twenty-four foundations of the type usual in such buildings in the precinct of Apollo and two in that of Athena Pronoia. In *B. C. H.* XXXVI, 1912, pp. 439–493 (pl.; 6 figs.), W. B. Dinsmoor studies these remains with a view to determining their identity and dates. This involves an examination of the narrative of Pausanias, of the foundations and the scattered blocks which can be connected with the several structures, and of the results obtained by earlier investigators. Especial attention is given to the site of the Cnidian treasury, to the remains of the earlier and later Syracusan treasuries, which can be restored in many details, and to the identity of the structures in the Marmaria. Here one of the small buildings is assigned to the treasury of Massilia and Rome, while the *κάρω ναοί* of Plutarch are identified with the temple of Athena Pronoia (rebuilt about 510 B.C.) and the other small building, which was the expiatory chapel proper. The successive periods in the history of the Marmaria and in the growth of the precinct of Apollo are briefly traced and the article concludes with a chronological list of the several treasuries, named and nameless. *Ibid.* XXXVII, 1913, pp. 5–83 (pl.; 13 figs.) the same writer discusses the four Ionic treasuries, the Cnidian (565 B.C.), Clazomenian (550 B.C.), Massiliot (535 B.C.), and Siphnian (525 B.C.), considering both their restoration and their architectural relations. From foundations to acroteria the surviving blocks are carefully collected, listed, and assigned to their places in the several structures, with minute analysis and discussion of all significant details. It is found that the Cnidian treasury was severe and devoid of sculpture, except for two Caryatides in front, here probably used for the first time. The Clazomenian and Massiliot treasuries were Aeolic; scarcely anything has survived from the former, but of the latter little is lacking for a complete restoration on paper. The Siphnian treasury might almost be reërected from the original stones; it is the best proportioned and most finished of them all. On the model in the museum at Delphi only the dedicatory inscription is Cnidian, some of the details are Massiliot, but the greater part is Siphnian.

The Corinthian Treasury at Delphi.—In *B. C. H.* XXXVI, 1912, pp. 642–660 (3 figs.), E. BOURGUET discusses the position of the Corinthian Treasury at Delphi. He places it to the east of the staircase leading up from the sacred threshing floor, and southwest of the foundations assigned to it by Karo (*Ibid.* XXXIII, 1909, pp. 201–209) and Pomtow (*Berl. Phil. W.* 1909, cols. 315–330). Excavations at this site have shown remains of tufa foundations, and it is also possible to identify other blocks as from the walls of the building.

The East Pediment of the Archaic Temple at Delphi.—It has long been known that in the archaic temple of Apollo at Delphi the sculptures in the west pediment were of poros and in the east of marble. The fragments of the latter were carefully studied by Homolle (*B. C. H.* XXV, 1901, pp. 457 ff.; cf. *A. J. A.*

VII, 1903, pp. 463 f.), who reconstructed two animal groups in the angles and the contest between Apollo and Heracles in the centre. The problem is again discussed in *B. C. H.* XXXVIII, 1914, pp. 327-350 (2 pls.; 13 figs.) by F. COURBY in the light of additional fragments and more accurate knowledge of the surface of the tympanum. The groups in the angles are unchanged but it is suggested that similar smaller groups occupied the extreme corners. The centre is occupied by a group of Apollo, Leto, and Artemis in a quadriga, facing the front as in the metope from Selinus. On each side are two male figures and beyond them two females in the costume and attitude of the *κόραι* (Fig. 1).

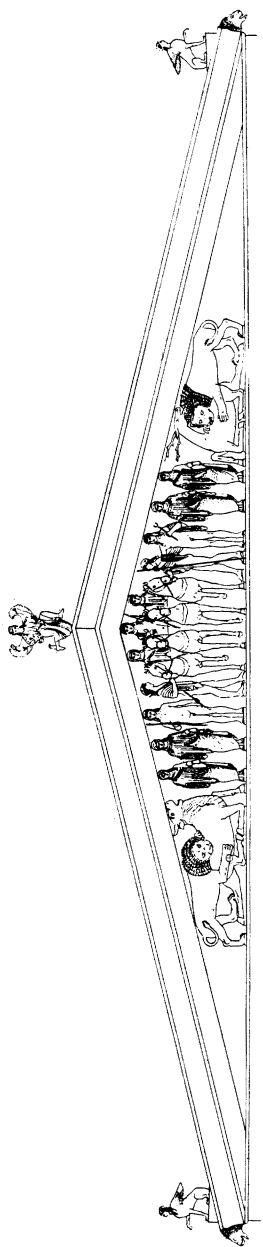


FIGURE 1.—RESTORATION OF THE EAST PEDIMENT OF THE OLD TEMPLE OF APOLLO AT DELPHI.

SCULPTURE

Early Mycenaean Reliefs.—In a comprehensive study of reliefs of the early Mycenaean period, both in Crete and on the mainland of Greece, K. MUELLER (*Jb. Arch. I.* XXX, 1915, pp. 242-336; 4 pls.; 34 figs.) discusses the origin and course of the strong naturalistic movement in Cretan art of the Palace period, its relation to foreign sources, to the earlier similar appearance in Early Minoan III, and to the art of painting on the one hand and to sculpture in the round on the other; the native tendency to geometric and conventionalized forms in Greece and the Aegean; the influence of these two tendencies upon one another; and the mixture of foreign and native elements in the art of the stelae and contents of the shaft-graves of Mycenae. His examples extend from the Reaper vase and other steatite vases from Hagia Triada to the gold cups of Vaphio, of which eight new photographs are given, and they include the stucco and faience reliefs of Cnossus, the small gold plaques and ornaments, the inlaid weapons and silver vases of Mycenae, and many lesser objects. The "Besieged City" and the large round silver vase with combat scenes from Grave IV, he places earlier, on stylistic grounds, than the art of the older beehive tombs represented by the Vaphio cups. The latter, though certainly designed as a pair, are not executed by the same hand. He concludes that the princes whose tombs in

Argolis were so richly furnished were not foreign invaders ruling a conquered population, but native rulers who patronized both native and imported art and artists. Although the foreign influence is closely allied to what is known of Cretan art, it is not identical with this, and its real origin is at present unknown, but may perhaps lie in the yet unexplored western half of the island.

A Forgotten Artist.—The sculptor Pollias, whose name appears on two bases found in the Persian débris on the Acropolis, is tentatively identified by C. ROBERT (*Jb. Arch. I. XXX*, 1915, pp. 241–242) with the father of the red-figured vase painter Euthymides and with the Pollis mentioned by Vitruvius as a writer on *symmetriae* and by Pliny as a maker of votive statues. As the dedicator mentioned in one of the inscriptions is Crito, son of Scythes, presumably the black-figured vase painter of that name, the sculptor was apparently a contemporary of Antenor, and it is possible that among the Acropolis Maidens the figures to which the two bases belong might be identified. Unfortunately the bases have been removed to the National Museum while the statues remain on the Acropolis.

The "Mourning Athena."—In the relief of the "mourning Athena" the pillar is to be interpreted as the narrow face of a stele, the broad face of which is turned toward the goddess who is reading the inscription thereon. She appears with her usual lance and helmet as the guardian of the law. If the relief commemorates some important vote, it may perhaps be connected with the decision to build the Parthenon. (A. DE RIDDER, *B. C. H. XXXVI*, 1912, pp. 523–528.)

The Athena of Myron.—In *R. Arch.*, fifth series, IX, 1919, pp. 202 f., S. REINACH briefly notices an article by Jamot (*Mém. de la Soc. archéol. du Midi*, XVII) on the replica of the Athena of Myron which was found at Chiragan and exhibited in the museum at Toulouse. Reinach suggests that this replica, in which the lance appears to have rested on the ground, may have been intended to stand alone, not in a group with Marsyas. Some criticisms of Jamot's article are added.

Myron of Thebes.—A celebrated statue of a drunken old woman, known from epigrams and replicas such as the marble in Munich was the work of Myron (Plin. *N. H. XXXVI*, 32). It is clearly not the work of Myron the Athenian. In *B. C. H. XXXVII*, 1913, pp. 359–377 (5 figs.), J. SIX assigns it to Myron of Thebes, who worked at Pergamum about 240 B.C. on the statues celebrating the victory over the Gauls. To him may also be ascribed tentatively the head of a Gaul from Delos (*Ibid. XXXIV*, 1910, pl. IX), the statue of Philip of Pellene, the pugilist, at Olympia, assigned by Pausanias to Myron, the statue of Ladas at Argos, as may be inferred from the language of the epigrams, and the so-called Seneca, best represented by the bust from Herculaneum. In the extant works the *open mouth*, either singing or breathing hard, is prominent, and the same feature is emphasized in the literary notices of lost works. It seems also that in his realism, which did not shrink from the ugly or repulsive, Myron resembled the painter Pauson. Here, as elsewhere, the painter preceded the sculptor in developing new tendencies. *Ibid. XXXVIII*, 1914, pp. 479–480, F. HAUSER corrects a statement of Six as to his view of the relation of the pancratiast of Autun to Polyclitus.

The Cephissus of the West Pediment of the Parthenon.—The "fluid" lines of the recumbent figure at the north end of the west pediment of the Parthenon,

both in the torso and more especially in the drapery, and the force which seems to bind it to the stream in which it lies, scarcely able to rise and turn enough to look at what is taking place in the centre of the scene, are in themselves sufficient proof that it represents a river god. But further evidence is found in a statue evidently copied from this one in Roman imperial times, which had a water-jar lying under the left arm and was used as a fountain. This statue was found at Autun in 1640, and has since disappeared, but it is known from the description given in the *Histoire de l'antique cité d'Autun*, of 1660, and from a drawing lacking the head, in E. Thomas's new edition of this work, of 1846. It has been suggested that the figure next to the Cephissus is the Eridanus, leaving the two in the opposite corner of the pediment for the Ilissus and the nymph Callirrhoe. (C. ROBERT, *Jb. Arch. I.* XXX, 1915, pp. 237-241; 3 figs.)

A Head of Heracles.—In *B. C. H.* XL, 1916, pp. 143-144 (fig.), C. DUGAS publishes a head of Heracles found some time ago at Tegea. The hero wears the lion's head as a helmet, and the paws were originally crossed on his breast. The statue must have belonged to the same type as four representations of Heracles discussed by Arndt, *Einzelstudien*, III, p. 10, No. 593A. The head also resembles that on a statuette of Asclepius from Epidaurus, and like it springs from the Praxitelean tradition.

The Colossus of Rhodes.—In *R. Arch.*, fifth series, IX, 1919, pp. 64-76, F. PRÉCHAC collects and discusses references to the Colossus of Rhodes in ancient literature. From these he concludes that the statue of Helios stood in a chariot drawn by four horses. The whole was supported by a great base adorned with semicolumns. The well known metope from Ilium may give some idea of the general appearance of the colossal group.

The Antinous of Delphi.—In *B. C. H.* XXXVII, 1913, pp. 323-339 (4 figs.), G. BLUM compares the statue of Antinous discovered at Delphi with its reproduction on a large bronze coin of Delphi now in Vienna. The coin indicates that the statue was dedicated by T. Flavius Aristotimus, high-priest of Apollo, at the time of Hadrian's visit in 125 A.D. It also shows that at Delphi Antinous was honored as *ἥρωας προπύλαιος*. This epithet is not due to his assimilation with either Hermes or Apollo, nor to the position of his statue, but probably to his association by the Delphians with their local hero, Autonous (Hdt. VIII, 37) whose shrine was near the entrance to the town. The coin reproduces the statue accurately, except in those points where alteration was imposed by the difference in technique. It seems that the left arm of the statue was raised as if the hero had just placed a crown upon his head,—a gesture developed from that of the Polyclitan Cyniscus. Analogous treatment of other statues upon coins is also discussed.

Portraits of Hellenistic Princes.—In *B. C. H.* XXXIX, 1915, pp. 17-32 (pl.; 2 figs.), G. BLUM publishes: (1) a gem in the *Cabinet des Médailles*, which by the aid of coins he identifies as a portrait of the young Ptolemy IV, Philopator, who, he argues, was born later than the date of the decree of Canopus, and was not over seventeen when he ascended the throne; (2) two gems in the Louvre showing an Egyptian prince with the simple Hellenistic diadem in one, and the attributes of the Pharaoh in the other, probably Ptolemy VI, Philometor; (3) a marble head from the west slope of the Acropolis in Athens (*Ath. Mitt.* XXI, 1896, pl. X), which may well be a portrait of Antiochus VIII, Grypus. It shows a precision in detail without loss of personal expression such as is found in few works of Hellenistic art.

VASES AND PAINTING

"Rhodian Geometric" Vases.—In *B. C. H.* XXXVI, 1912, pp. 495-522 (2 pls.; 13 figs.), C. DUGAS collects the principal examples of "Rhodian geometric" vases already published, adds three new examples of the developed style, and discusses the place of the "Rhodian" group among the geometric vases, and the region whence this group comes. He concludes that these vases show much closer connection with the geometric of Thera and the Cyclades than with that of Athens and Attica. The evidence also indicates that the vases were made chiefly in Rhodes and Miletus. These places, or southwestern Asia Minor in general, are also the chief sources for the orientalizing "Rhodian" ware.

Attic Black-figured Vases in Red-figured Style.—Pottier's general assumption that the red-figured style did not abruptly displace the black-figured, and that the later style is largely used in the old technique at the end of the sixth century is given concrete illustration by F. HOEBER in *Mh. f. Kunstw.* XI, 1918, pp. 33-51 (7 pls.). A number of late black-figured vases from various collections are stylistically analyzed and clear parallels with red-figured work are pointed out in the types of heads, treatment of drapery, freedom of movement, and other details.

A Crater in Catania.—In *R. Arch.*, fifth series, IX, 1919, pp. 37-47 (3 figs.), S. MIRONE describes and discusses a red-figured calix-crater (*vaso a campana*) in the Museo Biscari at Catania, which is published in several places (e.g. Levezow, 'Ueber die Entwicklung d. Gorgonen-Ideals', *Abh. Berl. Akad.* 1832, pl. 3; Inghirami, *Vasi fittili*, I, pls. 70, 71). The figures on the front of the vase are Andromeda, Athena, Perseus, Cepheus, and Phineus; the scene is on the seashore, immediately after the liberation of Andromeda. On the reverse are Poseidon, a nymph, and the two sisters of Medusa. The execution of the painting is very fine. Its date is not long after 460 B.C.

The Sacrifice of Polyxena on an Apulian Crater.—In *Atene e Roma*, XXII, 1919, pp. 99-102 (fig.), MARIA DOLORES BELLISAJ argues that the fragment of an Apulian crater with figures of a girl with a youth on each side standing before an Ionic column (cf. *Neapolis*, II, pp. 136 ff.; IV, pp. 266 ff.) really represents Polyxena being led to the tomb of Achilles for sacrifice.

Delian Vases with Decoration in Relief.—Among the Hellenistic vases with decoration in relief is a clearly marked group made of a fine red clay with a brilliant red glaze, which, however, through unequal baking is not of uniform tint and is even sometimes black. The decoration consists of figures or ornaments moulded separately (the vases are wheel made) and applied *à la barbotine*. This group, as represented at Delos, is discussed in *B. C. H.* XXXVII, 1913, pp. 418-442 (6 figs.) by F. COURBY. It is closely connected with similar vases in metal and some of the figures seem directly moulded from such works. The vases are certainly not of Delian manufacture, and all the evidence confirms the view of Zahn that they are of Pergamene origin. They seem to have been made between 150 B.C. and 50 A.D. The resemblance to the Arretine pottery is striking in spite of the difference in technique. Possibly the types were brought to Arezzo by Asiatic workmen, such as Tigranes and Bargates.

Clazomenian Sarcophagi.—In *B. C. H.* XXXVII, 1913, pp. 378-417 (7 pls.; 9 figs.), C. PICARD and A. PLASSART publish ten Clazomenian sarcophagi. Six were in dealers' hands in Smyrna in 1912, one in Ny-Carlsberg, two in the

Athens museum, and one in the *Musée du Cinquantenaire* in Brussels. Each is minutely described and illustrated. The general discussion treats of the form, technique, and decoration. Seven of the sarcophagi have the usual trapezoidal form, the other three belong to the small and later group with a rectangular top. One of these, like the specimen in the British Museum, has a cover. The technique shows the common outlines on light ground and solid silhouettes. One sarcophagus has a row of rosettes in outline on black ground. The decoration consists of the usual floral and geometric ornament, animals, among which two swans are noteworthy because of the rarity of birds on these sarcophagi, and human figures. Two winged horse-men may well be the Dioscuri, and other winged figures are probably mythological, though there is not sufficient evidence to assign them names. There are also the usual scenes of fighting, chariot racing, and other contests. In conclusion attention is called to the fact that while most of these sarcophagi come from Clazomenae, specimens have been found elsewhere, and the painted terracotta sarcophagus seems to be early and widespread in Asia Minor.

INSCRIPTIONS

The Dates of Athenian Archons under the Empire.—In *B. C. H.* XL, 1916, pp. 74–77, P. GRAINDOR presents additional epigraphic evidence which leads him to fix the dates of certain Athenian archons somewhat later than he did in an article, *ibid.* XXXIX, 1915, pp. 391–394. His new series is as follows: Callicrates 152/3 A.D., Attalus 153/4, Phileas 154/5, Aelius Alexandros II 155/6, Rufus 156/7. These changes necessitate altering the dates of other monuments from those given in the earlier study. Further evidence is also produced for placing the archonship of Metrodorus and the portrait of Heliodorus before 111/2 A.D.

The Return of the Tegean Exiles.—In *B. C. H.* XXXVIII, 1914, pp. 101–188 (2 pls.; fig.), A. PLASSART publishes with a detailed historical and linguistic commentary the inscription from Delphi (*I.G.* V, 2, pp. xxxvi f. D¹) containing the regulations of the city of Tegea concerning the return of certain exiles. The decree embodies amendments intended to remove difficulties which had arisen in the interpretation of an earlier document, which is identified with the edict issued by Alexander in 324 B.C. authorizing the return of all Greek exiles to their cities.

The Inscription of Aristotimus at Delphi.—In *B. C. H.* XXXVI, 1912, p. 494, A. D. KERAMOPOULOS publishes a small additional fragment of the inscription of the priest, Aristotimus (*Ibid.* XXXV, 1911, pp. 492 f.; cf. *A. J. A.* XVI, 1912, p. 580). It confirms his restorations except that the name is written *Ἀριστότρεμος*.

The Will of a Thessalonian Priestess.—In *B. C. H.* XXXVIII, 1914, pp. 38–62, C. PICARD and C. AVEZOU discuss a Greek inscription, containing the will of a priestess, formerly embedded in the pavement of the mosque, Eski-Djuma, and recently removed to a Lyceum in Salonica. It has been known since the eighteenth century and was published by Perdrizet (*Ibid.* XXIV, 1900, p. 321; cf. *A. J. A.* V, 1901, p. 455). The authors correct the beginning of the will, reading *ἱέρεια οὖρα Εὐεία Πρινοφόρου*, thus removing all reference to a (Dionysus) Prinophoros. In lines 9 ff. they read *ὅπως ἀποκέηται (ἀποκαίηται) μοι*, referring to the rite of *ἀπόκαυστις*, which is explained, in the

light of texts from Macedonia and Asia Minor, as the burning of roses at the tomb. In Macedonia the presence of roses in the funeral ceremonies is not to be derived, as Perdrizet supposed, from the Roman *rosalia*, but rather from the cults of Asia Minor.

The Date of the Portico of Antigonus at Delos.—In *B. C. H.* XXXVIII, 1914, pp. 296–299, F. COURBY on the evidence of inscriptions places the construction of the Portico of Antigonus Gonatus at Delos between 260 and 248 B.C. It was, therefore, probably given at the time of the foundation of the Antigoneia, which were first celebrated either in 254 or 252 B.C.

A Senatus Consultum from Delos.—In 1911 there was discovered at Delos in a small Serapeum (the third sanctuary of the Egyptian gods found on the island) a stele bearing a decision of the Roman Senate establishing a certain Demetrius in his former rights in this temple. It was published by Cuq in *Mem. Acad. Insc.* XXXIX, 1912, pp. 139–161. As his commentary was concerned chiefly with the legal aspects of the document, it is republished with a historical discussion by P. ROUSSEL in *B. C. H.* XXXVII, 1913, pp. 310–322 (pl.). He dates it early in 164 B.C., and connects it with the troubles that followed the reestablishment of Athenian rule in 166. Demetrius seems to have been the hereditary priest of a private cult of Serapis, established in the third century, who had been dispossessed by the Athenians, when the Delians were expelled from the island. He appealed to the Roman Senate, and the inscription shows that he brought their vote of advice to Athens, where the Generals and Council approved it, and in consequence transmitted the order of reinstatement to Delos.

Curses.—A stele of Delos (*I. G.* XI, 1296) contains on both faces the same inscription, in which the priest and priestesses place under a curse those who carry off slaves or other property from the precincts of Apollo. In *B. C. H.* XXXVIII, 1914, pp. 250–271, R. VALLOIS studies this inscription and the nature of *ἀραι* in general according to Greek ideas, correcting in some details the views of Ziebarth (*Hermes*, XXX, 1895, pp. 57 ff.). The curse owes its effect to the power of the one who pronounces it over those against whom it is pronounced. While essentially religious, it does not invoke the justice of the gods nor seek to secure their aid by magic. It is a public social act, an exercise of authority.

An Inscription of Tenos.—In *B. C. H.* XXXVIII, 1914, pp. 444–446, P. GRAINDOR defends his readings of an inscription of Tenos (*Musée Belge*, 1911, pp. 253 ff.) against the criticisms of Wilhelm in *Ἀρχ. Ἐφ.* 1914, p. 87.

The Temple Inscription of Lindus.—In *Hermes*, LI, 1916, pp. 491–498, B. KEIL discusses the literary style of the great temple inscription of Lindus. He finds that Timachidas avoids hiatus, writes rhythmic prose, and that he follows the rules of the rhetoricians for narrative composition.

GENERAL AND MISCELLANEOUS

Ancient Greek Harbors, Lechaëum and Delos.—The late J. PARIS, who fell in April, 1915, at Koum-Kaleh, Dardanelles, had begun a study of the remains of ancient Greek harbors, two parts of which have been published. The first, *B. C. H.* XXXIX, 1915, pp. 5–16 (fig.), deals with Lechaëum. There were two large outer basins, each protected on the west by a mole. Narrow passages, about 14 m. wide, led to two connected inner basins, from which opened four smaller basins or docks with quays. The remains are

scanty, but sufficient to show that the arrangements were well adapted to furnish protection against the prevailing winds and to hinder the silting up of the port. The article enlarges and corrects the account of S. Georgiades, *Les ports de la Grèce dans l'antiquité qui subsistent encore aujourd'hui*, Athens, 1907.

The second article, *ibid.* XL, 1916, pp. 5-73 (map; 39 figs.), is a detailed account of the moles, quays, and other harbor works of Delos. The author considers first the physical and historical causes for the development of this island as a trading centre, and then passes to a description of the principal harbor, with only a brief notice of the smaller harbors of Skardhana and Ghourna. By the aid of soundings and the scanty remains along the shore it is possible to determine five, or perhaps six, basins, separated by moles for the most part of small projection. The first and largest basin, with the Agora of Theophrastus at the north and that of the Competalistae at the south end, furnished ample space for the mooring and unloading of many ships. The other basins, extending along the shore toward the south, were all smaller, shallower, and less sheltered. The quays that lined the shore were probably much like those now in use on Myconos and other islands. They were paved and on the land side bordered by shops, warehouses, and other buildings, not always directly connected with commerce. While there are traces of a sheltering mole at a very early period, and of a rudimentary quay near the sanctuary during the fifth century, the great development of the harbor belongs to the first part of the second century B.C. when Delos had become a great commercial rather than religious centre.

Greek Beacons and Light-Houses.—In a controversial article (*Jb. Arch. I.* XXX, 1915, pp. 213-237; 3 figs.), H. THIERSCH cites numerous passages from ancient writers, with corroborative testimony from coins, to prove that the Greeks from the earliest times had a system of fire and smoke signals and were familiar with the practice of sailing at night and with the use of beacon fires to guide night voyagers, especially to mark harbor entrances and good landing places. The fire was sometimes elevated on pillars as at the harbor of the Piraeus, and sometimes on a tower with large windows in the upper story for the light to show through. Of these towers the great Pharos at Alexandria was the most splendid example. The view of certain modern engineers, not classical scholars, that such towers were built and used only for day service until the Romans in the time of Tiberius introduced the use of fire for night signals, is shown to be quite untenable.

Nemesis.—In *B. C. H.* XXXVIII, 1914, pp. 89-100 (3 figs.), P. PERDRIZET continues his studies of monuments relating to Nemesis (*Ibid.* XXII, 1898, pp. 599 ff.; XXXVI, 1912, pp. 248 ff.; cf. *A. J. A.* IV, 1900, p. 528; XVI, 1912, p. 573). He discusses first a relief from Salonica bearing the figure of Nemesis and a dedication to the θεὸς Ὠψιωνος. He then examines the relation between this deity, Nemesis, and the representation of raised hands. The latter is a Semitic symbol of prayer, especially against an enemy, and was used by Judaizers, who thus united with their supreme god in prayers for justice this symbol and the Greek goddess, Nemesis. Finally he considers Nemesis as invoked in connection with agonistic victories.

A Greek Mirror from Rossano.—In 1906 some tombs containing Greek antiquities were discovered by accident at Rossano. The most important objects found in them were two small black-figured lecythi and a large bronze

mirror. The latter when complete had a height of 38.7 cm. The handle is in the shape of a woman, clothed in a Doric chiton, standing on a small base and by means of her raised hands supporting the disk of the mirror, which also rests upon a cushion on her head. The back of the disk is engraved with an elaborate rosette design. Above the disk was a small rooster with a ring for suspension. The mirror is an excellent specimen of the work of a Greek artisan and probably dates from the second quarter of the fifth century B.C. (P. ORSI, *Boll. Arte*, XIII, 1919, pp. 95-101; 5 figs.)

Greek Politics and the Delphian Naopoi.—The lists of the *ναποιοί* of Delphi show that representation in this body was not definitely fixed, but varied both in the states represented and in the size of the respective delegations. It seems natural to suppose that the composition changed with political and economic conditions. In *B. C. H.* XL, 1916, pp. 78-142, P. CLOCHÉ analyses the extant lists of *ναποιοί* between 356 and 327 B.C. and compares the results with the literary evidence as to the relations of the several states during that period. He finds that there is in general a marked parallelism between the representation accorded the different states and their relative importance, or their relation to the sanctuary and its special protectors at a given time. This is especially evident about 346/5 and 338 B.C. The author adds that this parallelism is not always perfect, and that life in Delphi was not always a complete reflection of general Hellenic conditions.

Archaeological Papers.—In Volume 28 of the *Proceedings* of the Numismatic and Antiquarian Society of Philadelphia (Philadelphia, 1919), there are two papers of archaeological interest. Pp. 167-183 Professor WILLIAM N. BATES describes 'Nicholas Biddle's Journey to Greece in 1806.' Biddle was the first American to travel in Greece and the account given is based upon his unpublished journal from which numerous quotations are made. His route extended from Zante along the northern coast of the Peloponnesus, across the Gulf to Delphi, then to Livadia, Thebes, and Athens. He copied inscriptions and made notes of ancient remains in various places. Pp. 185-197 Dr. STEPHEN B. LUCE gives an account of the 'Civilization of Crete in Prehistoric Times,' in which he describes the discoveries at Cnossus, Phaestus, Hagia Triada, and elsewhere.

Studies in Greek Magic.—In *B. C. H.* XXXVII, 1913, pp. 247-278 (2 pls.; fig.), A. DELATTE begins a series of studies in Greek magic by publishing a curious marble sphere found in the theatre of Dionysus in Athens in 1866. It is covered with inscriptions and figures in low relief. The relief represents a divinity crowned with rays enthroned beneath a canopy, and holding a whip in one hand and a sceptre terminating in three torches in the other. At his feet are two dogs, one of whom is also crowned with rays. On one side are a torch, a seated lion, and a human-headed serpent; on the other a circle enclosing a row of five small overlapping circles and various signs. Above the heads of the lion and serpent is another circle containing a triangle. Greek letters arranged in groups or forming unintelligible words are scattered over the surface. A detailed study of this symbolism and a comparison of magic papyri and other literary evidence lead to the conclusion that we have here a magical monument connected with the solar cult and similar to those described, with directions for making, in the papyri. As it was found in the theatre, it may have been prepared and placed there to secure success in theatrical con-

tests. *Ibid.* XXXVIII, 1914, pp. 189-249 (10 figs.) the studies are continued by a discussion of the 'Ακέφαλος Θεός in Graeco-Egyptian magic. A gem in Athens shows a nude male figure, headless and with his hands bound behind his back; in the field are a sword thrust into the ground, an ass's head, and the inscription Βαχυχ. The magical papyri, where the 'Ακέφαλος Θεός is frequently invoked, show that the divinity was identified with the Sun, and also at times with Set-Typhon, Osiris, and Bes. The headless god finds, perhaps, its origin in the legend of the mutilation of Osiris, but the magic rites, as for example the *μυστήριον* of the sacred scarabaeus, show that these representations are also connected with the magician's threats to bind and torture the divinity unless his demands are granted. Several of the papyri are published in revised texts and discussed at length.

Zagreus and Aristotle.—In *R. Arch.*, fifth series, IX, 1919, pp. 162-172, SALOMON REINACH, attributing to Aristotle (Problem 43, Bussemaker, Aristotle, IV, p. 331) the statement (Athenaeus, XIV, 20, p. 656 A) that boiled meat must not be roasted or boiled again, connects it with the boiling and roasting of Zagreus by the Titans. This was a part of the Eleusinian mysteries, and references to it are contained in a fragment of Pindar (ed. Sandys, p. 390) and in Virgil's *Aeneid*, IV, 58. The pomegranate sprang from the blood of Zagreus; hence the prohibition of it in the Eleusinian ritual; hence also the reticence of Pausanias (II, 7, 4) concerning it in his description of the Hera of Polyclitus.

ITALY

ARCHITECTURE

The Roman Theatre at Merida.—In *R. Ét. Anc.* XXI, 1919, pp. 193-209 (13 figs.), R. VALLOIS discusses, as a result of special studies made in 1916, the architectural peculiarities of the *paradoi* of the Roman theatre of Merida. He also discusses various details of the *cavea* and shows that when it was constructed no permanent building was erected in front of it. The *pulpitum*, *versurae*, and *scaenae frons* were probably temporary wooden structures. The colonnade behind the theatre is of later date.

COINS

Roman Coinage.—In *Cl. Phil.* XIV, 1919, pp. 314-327, T. FRANK attempts to show (1) that Ostia was colonized between 358 and 349 B.C.; that the ship's prow on early Roman coins commemorates this colonization, rather than the capture of the fleet of Antium in 338; and, consequently, that this coinage began shortly after the establishment of Ostia as a colony; and (2) that the Romans maintained a bimetallic policy down to about 150 B.C. (when the bronze *as* was withdrawn from circulation), during which period the bronze coinage was kept at very nearly its intrinsic value.

Roman Monetary System.—The second part of E. A. SYDENHAM's history of Roman coinage on its systematic side carries the account on from Augustus through Diocletian, and is to be further continued. (*Num. Chron.* 1919, pp. 114-167.)

Last Issues of Gold and Silver from the Senatorial Mint of Rome.—H. MATTINGLY outlines, with chronological tables, a new system of accounting

for and dating the series of rare aurei and denarii that refer to Augustus as emperor but bear the names of fifteen different mint-masters. (*Num. Chron.* 1919, pp. 35-44.)

Thurinus, the Surname of Augustus.—Suetonius (*Aug.* 7) makes the statement that Augustus when an infant was given the surname Thurinus. In *C. R. Acad. Insc.* 1919, pp. 134-142, A. BLANCHET shows that he did not abandon this name when he became emperor. Among the coins struck by him for distribution at the Saturnalia was one with the figure of a bull charging to the left which was especially common from 12 to 10 B.C. The type belongs to the city of Thurium and its use by Augustus is an allusion to the name Thurinus which he received from his father. The type with the bull was also appropriate to Augustus because of its astrological significance.

Tribunician Years of Nero.—An anonymous article in *Num. Chron.* 1919, pp. 199-200, suggests that the occurrence of TR.P.VII (instead of the expected TR.P.VI) in an Arval inscription of Jan. 1, 60 A.D., which has caused difficulty to historians in the dating of Nero's tribunician years, ought to be considered a mere stone-cutter's error; for the coins are against it, and their series of dates is consistent throughout.

GENERAL AND MISCELLANEOUS

Scenes from the Aeneid on a Gladiator's Helmet.—One of the helmets found in the barracks of the gladiators at Pompeii is decorated with figures in high relief which have been supposed to represent an Iliupersis. In *Atene e Roma*, XXII, 1919, pp. 113-127 (4 figs.), D. COMPARETTI shows that there are several distinct scenes all of which belong to the story of Aeneas and Iulus, and that they were directly inspired by the *Aeneid*. He calls attention to the fact that in graffiti found at Pompeii the title *Iulianus* is added to the names of certain gladiators. The men so called probably belonged to the imperial house, and perhaps came from the gladiatorial school at Capua. This helmet with reliefs glorifying Iulus, therefore, belonged to some *Iulianus*.

A Praenestine Cista.—In *B. R. I. Des.* VII, 1919, pp. 39-41 (fig.), L. A. S. publishes a cista owned by the Rhode Island School of Design. The subjects engraved on the bronze are not recognizable in every detail, though some of them are apparently concerned with a story of Poseidon. A group of figures in the centre of the cylinder represents a scene at the bath and a group of gods. The borders of ivy indicate the provenance of the work as Praeneste, and it is probably to be dated near the middle of the fourth century, B.C.

FRANCE

The Louvre during the War.—Under the title *Le Musée du Louvre pendant la Guerre 1914-1918* (Paris, 1919, Imprimerie Général Lahure. 20 pp.; 4 figs.; also *R. Arch.*, fifth series, IX, 1919, pp. 367-375), E. PORTIER describes the measures taken to protect the ancient monuments and works of art in the Louvre during the war. The more important antiquities were removed to the basement, or protected by timbers and sand bags in the galleries where they had been exhibited. All the important paintings and tapestries were removed either to Toulouse or to Blois. They have since been returned to the Louvre entirely uninjured.

Antiquities at Bayonne.—In *R. Arch.*, fifth series, IX, 1919, pp. 77-97 (14 figs.) is a summary description, by RAYMOND LANTIER, of the antiquities in the Léon Bonnat collection of the museum at Bayonne. There are eight Egyptian statues (including one head without body); twenty-eight Greek or Roman statues, torsos, and heads of marble or other stone; eleven Egyptian bronzes; thirty Greek and Roman bronzes, six of which are fragments of statues, the rest statuettes; two Etruscan bronzes; eighty-one Greek terracottas, of which two are large heads, seven are reliefs, and the rest statuettes; ten Egyptian figurines of colored paste; six Egyptian portraits painted on plaster; and four more or less fragmentary carved objects of bone. These are Greek work.

Gallo-Roman Reliefs.—In *R. Hist. Rel.* LXXVIII, 1918, pp. 143-161, W. DEONNA examines the three Gallo-Roman reliefs in the museum at Dôle discussed by Toutain (*ibid.* 1916, pp. 117 ff.) and others. He thinks them undoubtedly genuine, and is able to cite numerous parallels to the objects represented. They are emblematic of some celestial divinity, the giver of fertility and source of life.

The Neolithic Axe of Loudun.—In *R. Ét. Anc.* XXI, 1919, pp. 219-222, W. DEONNA discusses the neolithic axe with the sign of a key upon it found at Loudun. The key was evidently engraved in Roman times. The axe was a funerary amulet, and the purpose of the key was to open the portals of the other world to the dead.

The God Alisanus.—In *B. Soc. Ant. Fr.* 1917, pp. 214-216, J. TOUTAIN discusses the character of the god Alisanus, but is unable to reach a definite conclusion. He may have been a tree god (*cf. alisa* or *aliso*, a Ligurian or Germanic word for the beam-tree), or a river god. Many streams in France have names derived from Alisantia, Aliso, or Alisa.

Rafts of Inflated Skins in Roman Gaul.—In *B. Soc. Ant. Fr.* 1918, pp. 120-122, A. HÉRON DE VILLEFOSSE publishes a note of J. Formigé pointing out that rafts resting on inflated skins were much used by the Romans especially in the navigation of the rivers of Gaul. The skins were intended to protect the raft from shock when striking against rocks or the shore, and not primarily for buoyancy.

The Industrial Geography of the Lower Loire.—In *R. Arch.*, fifth series, IX, 1919, pp. 234-273 (3 figs.), LÉON MAITRE describes and discusses in considerable detail the numerous traces of ancient (chiefly or altogether Roman) mining operations in the region of the lower Loire. They consist of mines, forges, fortified places for habitation or refuge, and various utensils.

SWITZERLAND

Notes on Antiquities in the Museum of Art and History at Geneva.—In *R. Arch.*, fifth series, IX, 1919, pp. 98-142 (30 figs.) is a series of notes by W. DEONNA supplementing the catalogue of the Greek and Roman sculptures. The numerous objects described include statuary and reliefs of marble, bronzes, and terracottas. In connection with some sarcophagi the author discusses the solar significance of the so-called *clipeus*. He also maintains that the arms often represented on sarcophagi were intended to protect the deceased against

perils after death. The chthonic origin and significance of the bust form is also asserted.

NORTHERN AFRICA

Questions of Carthaginian Topography.—In *R. Arch.*, fifth series, IX, 1919, pp. 277–337 (10 figs.), L. CARTON discusses various questions of Carthaginian topography, dividing his discussion under the following heads:—Exploration (giving the reasons for his confidence in his own conclusions), The Site (especially the changes wrought by natural causes), The Primitive Citadel (early walls on the peninsula), The City (at Bordj Djedid), Great Carthage (the encircling fortifications, the suburbs of Megara, and the harbors). Under each head many details are discussed. The views of Gsell, when they are accepted, are not discussed, but any views of Gsell or others which are not accepted are controverted by the evidence of existing remains and by argument.

The Neo-Punic Inscription of Bir-Tlelsa.—In *R. Arch.*, fifth series, IX, 1919, pp. 179–182, CH. BRUSTON reprints and discusses the neo-Punic inscription from Bir-Tlelsa, hitherto best published by Dussaud (*B. Arch. C. T.* 1914, p. 619). New interpretations are in line 3, “the altar of the victims with which (is) the wheat of the cake which (is) in the name of Melkarth,” and slightly later, “likewise Akanaksalim (or Akanaksilam), son of Arim, has renewed and consecrated it with them.”

The Date of the *Thermae Aestivales* at Thuburbo.—In *B. Soc. Ant. Fr.* 1917, pp. 202–203, A. MERLIN shows that the dedicatory inscription from the *thermae aestivales* at Thuburbo proves that they were finished in the year 361 by a certain Annius Namptoius *jurisconsultus, magister studiorum, i.e.* a professor of law.

The Vicarius in Africa.—In several Latin inscriptions found at different sites in Northern Africa mention is made of an official referred to as *agens pro praefectis*, or *agens vice praefectorum praetorio*, otherwise known as *vicarius*. In *B. Soc. Ant. Fr.* 1917, pp. 205–211, C. PALLU DE LESSERT shows that he had a position inferior to the proconsul. There was clearly a division in authority between these two officials, but the duties which belonged to each have not yet been determined.

The Epitaph of a Christian Soldier.—In *C. R. Acad. Insc.* 1919, pp. 142–149, P. MONCEAUX publishes a Latin epitaph of a soldier found at Mdaourouch (Madaura) in 1918. It is interesting for its date (the fourth century A.D.), and for the emphasis laid on the man's belief in the Catholic faith. He is described as *Cat(h)olic(a)e Legi f(i)delissima mente inserviens*.

EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The Life of Saint Augustine.—HERBERT T. WEISKOTTEN has published as his doctor's dissertation at Princeton an edition of the *Sancti Augustini Vita* by Possidius. After an introduction, in which he includes an account of the manuscripts, the writer gives the Latin text and a translation of the *Life* on

alternate pages accompanied by a full critical apparatus. At the conclusion twenty-two pages of explanatory notes are added. [*Sancti Augustini Vita scripta a Possidio Episcopo*. By HERBERT T. WEISKOTTEN. Princeton, 1919, University Press. 174 pp.; map.]

The Christian Monuments of Salonica.—In *R. Arch.*, fifth series, IX, 1919, pp. 1–36 (8 figs.), LOUIS BRÉHIER reviews a recent great work on the churches of Salonica and their adornment (Ch. Diehl, M. Le Tourneau, H. Saladin, *Les monuments chrétiens de Salonique*. Paris, 1918, E. Leroux). This work is of especial importance now that the church of St. Demetrius has been almost completely destroyed. The admirable mosaics of this church, remarkable for their realism, expressiveness, and picturesque details, were discovered in 1907 under a coating of paint and are now preserved in the excellent photographs and watercolors made by Le Tourneau and published in the book under discussion and the accompanying album. In the review, as in the book, other churches of Salonica are described and the importance of the city as a centre of art and civilization is emphasized.

The Eulalios Problem.—In *Rep. f. Kunstw.* XXXIX, 1916, pp. 97–117, 231–251 and XL, 1917, pp. 59–71, 185, N. A. BEES investigates the problem of the connection of the artist Eulalios with the mosaic decoration of the church of the Apostles at Constantinople. A description of the mosaics of the destroyed church is given by Constantine Rhodius (tenth century) and another by Nicolaus Messarites (end of the twelfth and beginning of the thirteenth century). Neither of these mentions the author of the mosaics, though opposite the passage in which Messarites says that among the guards of Christ's grave the famous wall-painter represented himself, a copyist or reader has written "Eulalios" as the name of the famous artist. It has been contended by various historians that Eulalios, who is known also from other literary references, carried out the mosaic decoration either in the time of Justinian or at least before the period in which Constantine Rhodius wrote. The present study argues that both these datings are incorrect. Nicophorus Callistus Xanthopoulos (thirteenth to fourteenth century) not only mentions definitely one composition in the church of the Apostles—the Pantocrator—as the work of Eulalios, but also writes of a work by him which was apparently executed for the Archangel Cloister founded by Emperor Manuel Comnenus (1143–1180); and Theodorus Prodromos mentions another which was done for the cloister founded by Johannes Comnenus. The latter cloister, in which Eulalios worked, was completely built in the twelfth century, so that Eulalios must naturally have been a twelfth century artist. This conclusion is further substantiated by the discrepancy that exists between the accounts by Rhodius and Messarites. To be sure, both accounts, as they have come down to us, are somewhat fragmentary. But they are sufficiently complete to show that the later writer is describing a new arrangement: he describes some compositions in quite a different way from that in which Rhodius describes the same subjects, and he includes some things that were clearly not in the church when the earlier narrator wrote. Heisenberg's assertion that the Eulalios mosaics must belong to the sixth century because in the posticonoclastic period self-portraits of the artist are unthinkable in religious pictures in church decorations is disproved by numerous examples. The conclusion, then, is that the mosaic decorations of the church of the Apostles were restored,

changed, and added to in the twelfth century and that Messarites was probably called upon by the Patriarch Johannes Camateros—presumably with the purpose of drawing more pilgrims to the church—to describe their splendid appearance. The only compositions in the church that can be documentarily assigned to Eulalios are the Pantocrator and the Women at the Grave. But others, from the description of Messarites, can be very definitely attributed to him.

Early Byzantine Silk-weaving.—A discussion of the origin of the drawloom used in making early Byzantine silks is given by J. F. FLANAGAN in *Burl. Mag.* XXXV, 1919, pp. 167-172 (pl.; 7 figs.). The invention of this device, which

was as important for the weaver's art as was the printing press for the printer's art, has generally been believed to have been made by Chinese weavers and passed to the West by Sassanian Persians. However, there is not sufficient ground for this belief; while in Egypt during the fifth century, which immediately preceded the time in which the early Byzantine silks are believed to have been produced, there is plenty of evidence that the drawloom principle was known and used for a weave very similar to that of the early Byzantine silks; examples in linen and wool have been found in Egyptian tombs. It would seem, then, that the tradition was carried from West to East rather than from East to West.



FIGURE 2.—CHRIST ENTHRONED:
ST. SERNIN, TOULOUSE.

The Sources of Romanesque Sculpture.—

The importance of the study of illumination for the understanding of mediaeval styles of sculpture is shown by C. R. MOREY in *Art Bulletin*, II, 1919, pp. 10-16 (10 figs.), where he traces the influence of manuscript illumination upon the first two phases of Romanesque sculpture. The first of these phases is the primitive (first quarter of the twelfth century), which manifests itself in the early works of Burgundy and the valley of the Loire and is best known in its Italian variant, under the name of Lombard.

The second is the baroque (second third of the twelfth century), the prevailing styles of which are those of Languedoc and Burgundy. The principal alternative theory for the source of Romanesque sculpture would derive it from ivory carving. But aside from the fact that important characteristics of the sculpture are not found in the ivories, these ivories themselves are manifestly derived from miniatures. A most obvious illustration of this derivation is furnished by a comparison of a plaque at Zurich with the illustration of Psalm XXVII in the Utrecht Psalter: the ivory is an abbreviated replica of the Utrecht drawing. One of the most distinguishing features of the sculpture, that is lacking in the ivories, is the use of double lines which divide the drapery



FIGURE 3.—SAINT MARK FROM A CAROLINGIAN MANUSCRIPT.

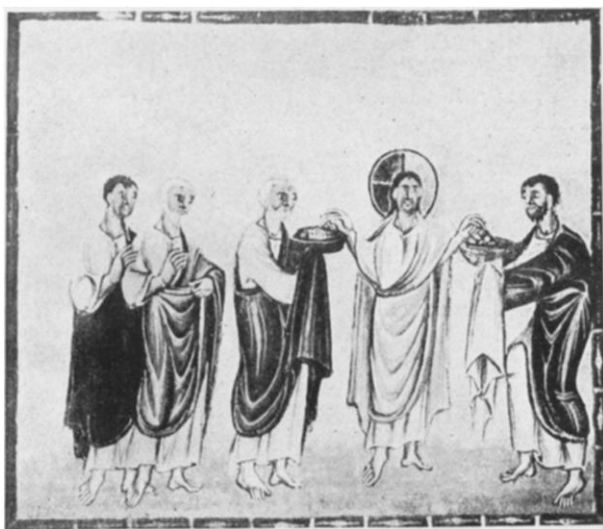


FIGURE 4.—ILLUMINATION IN THE CODEX EGBERTI.

into overlapping folds, as in the Christ on the choir screen of St. Sernin at Toulouse (Fig. 2). This feature does appear, however, in illuminations; a good example is the evangelist Mark in a late Carolingian manuscript of the school of Tours (Fig. 3). This figure also illustrates many of the eccentricities that are taken over both by ivories and by sculpture in its second Romanesque phase: the undulating hair, whirling draperies, distorted body, etc. Another clear illustration of the derivation of this style from the linear manuscript style of France and England is seen in the comparison of the prophet of Souillac with the angel locking the gate of Hell in the *Liber Vitae*. The source of the Lombard style of sculpture, which, in contrast to the linear style of Languedoc and Burgundy, is plastic in quality, is to be sought in the manuscript illumination which developed in the valley of the Rhine. Its peculiarities—lack of



FIGURE 5.—GROUP FROM THE CATHEDRAL: MODENA.

movement, flatness of planes, and heaviness of proportions—result from its attempt to follow proto-Byzantine models. The Codex Egberti gives a good example of this style (Fig. 4), which we see taken over in such sculpture as that representing the story of Genesis in Modena Cathedral (Fig. 5).

A Coptic Pyxis.—In *Mh. f. Kunstw.* XII, 1919, pp. 81-87 (6 figs.), S. POGLAYEN-NEUWALL writes on a Coptic pyxis in the Morgan collection at the Victoria and Albert Museum. Its special interest lies in its subject, the representation of the Women at the Tomb. An iconographical study places the piece in a group of pyxes of Egyptian origin related to diptychs and ampulae, already known, in which narrative and formal characteristics balance each other. The stylistic treatment dates the work in the sixth or seventh century.

The Bornholm Fortress-Churches.—Churches erected in the twelfth and thirteenth centuries on the Danish rock island of Bornholm are described by W. BOMBE in *Mh. f. Kunstw.* IX, 1916, pp. 92-102 (3 pls.). Their peculiar plan was probably determined in large part by the fact that they were frequently called upon to serve as places of defence as well as churches. They are built of rough stones and have, in some cases, interesting fresco decorations. The Nylars church, dedicated to St. Nicholas, is in execution the finest. The plan of this church coincides in general with that of the others on the island. It is a large, round, three-storied building, with an oval choir terminating in a semi-circular apse, a later weapon-house, and a separate bell-tower. In the centre of the interior of the first story is a round pillar with simple base and cornice. Similar pillars are in the second and third stories. The frescoes in

this church are among the earliest in the churches of the island, probably dating from the first half of the thirteenth century. The figures are quite Byzantine in style, though naïve attempts to vary their expressions are evident. The outside influences were probably brought by wandering monks.

ITALY

S. Antonino at Piacenza.—The numerous vicissitudes of the famous basilica of S. Antonino at Piacenza are traced by G. U. ARATA in *Rass. d'Arte*, XIX, 1919, pp. 37–68 (47 figs.). Though the history of the original church begins much earlier, the oldest parts of what stands today date from 1014, when the church was consecrated, after a rebuilding, under the bishop Sigifredo (997–1031?). To this period belongs the fundamental plan of the church, which has not been essentially altered in spite of the later additions and mutilations which have quite changed the general appearance. This plan is the most interesting feature of the church. The construction of the lantern tower is placed upon eight columns, situated between the piers at the four angles. While these columns repeat the octagonal shape of the upper part of the tower, the arrangement has the disadvantage of obstructing the opening of the central nave and the whole crossing of the transept, over which the tower rises. All the weight, then, rests on the eight columns, relieving the piers at the angles of their function of support. Lantern towers beyond the Alps, as well as in Italy, that show closest likeness to this one, as, *e.g.*, those at Issoire (Puy-de-Dôme), Orgeval (Seine-et-Oise), and Chiaravalle (Lombardy), have only the four piers. The interior of the church of S. Antonino, as well as the exterior, was for a long time left with little decoration. In the thirteenth century the north façade of the transept was changed. The elaborately worked portal gives evidence of the participation of Piacenza at this time in the important sculptural development that was taking place in Emilia. The stylistic affinity between the doors of the cathedrals of Ferrara, Modena, Verona, Lodi, and this one at Piacenza is quite clear. There is not, of course, the same interest in the paintings of the church. For, while Romanesque sculpture was in the midst of an important evolution at this time, painting was clinging close to the old Byzantine traditions, and the few remains of paintings in the interior of S. Antonino indicate that there was once here just the same arrangement of compositions and the same type of figures that are to be found not only in Emilia, but also in such a church as S. Maria in Cosmedin at Rome. To the fourteenth century belongs the addition of the vestibule, called the “Paradiso,” designed and carried out by the architect, Vincenzo Vago, in 1349–50. From this time forward there were many changes in the church, but they are *ritardato* degenerations, based on fourteenth century style, and baroque extravagances. Finally, in the middle of the nineteenth century the interior suffered a complete devastation, when a false and odious pseudo-Gothic decoration was applied. The prototype of the church offers, in its unusual plan, an interesting problem. That it should have come either from Germany or France is out of the question, for churches in these countries that show closest parallels belong to a later period, and besides, as has already been pointed out, the plan at the base of the tower is entirely unique.

The Abbey of S. Angelo at Raparo.—In *Boll. Arte*, XIII, 1919, pp. 57–59 (pl.), G. PALADINO describes the traces of the activities of Byzantine monks

at Raparo in Basilicata in Southern Italy. A cave, with beautiful stalactite formations gives access to a number of cells cut out of the tufa, which, from a painting visible on one of the walls, are shown to have been inhabited by monks of the order of St. Basil. The painting represents a monk in the robe of that order kneeling before St. Michael. The appearance of the cells and of the painting points to the eleventh century as the period of their origin. Above the cave rise the ruins of the church of S. Angelo (Fig. 6). It is Byzantine in form, but no analogous combinations of a single nave with barrel vault without double arches and with a central cupola are found except in some rural chapels of the Morea. The frescoes that once covered the walls have disappeared almost entirely. The few traces of figures of saints that remain permit the attribution of the work to the monastic Byzantine school of the fourteenth or



FIGURE 6.—CHURCH OF SANT' ANGELO: RAPARO.

fifteenth century. To the same period belong two panels representing St. Peter and St. Paul, which have been removed to the cathedral of S. Chirico, and also an altar pala conserved in this church.

The "Maestro di S. Francesco."—In *Rass. d' Arte*, XIX, 1919, pp. 9-21 (18 figs.), R. VAN MARLE contributes to the knowledge of the artistic personality christened by Thode on the grounds of a portrait of St. Francis in S. Maria degli Angeli in Assisi the "Maestro di S. Francesco." But the author of this painting has been constantly confused with others, particularly with Giunta Pisano. A careful study of the characteristics of the St. Francis master as evinced in the portrait of St. Francis leads to the attribution to him of a number of other works, most important among them: the Crucifixion (which offers good material for comparison with Giunta Pisano's Crucifixion in Pisa), Descent from the Cross, Deposition, St. Anthony of Padua, St. Francis, and St. John the Evangelist—all in the Perugia gallery—and especially the early frescoes in the Lower Church of St. Francis at Assisi. These mutilated frescoes,

which from the time of Vasari have always been attributed to at least two different hands, all show the characteristics of the master under discussion and must have been done by him and his assistants. The "Maestro di S. Francesco" apparently derives from the Pisan school (not from that of Urbino, as Thode thinks); he is following the Byzantine tradition in his solemn, elongated figures, but he evinces a strong individuality and an unusual ability for realistic, human representation of dramatic motives.

SPAIN

S. Maria de Naranco.—The building of Naranco at Oviedo in Spain has for a long time been explained as a church erected in 848 by Ramiro I in honor of the Virgin Mary. But when one interprets the inscription of that year correctly and examines the plan of the building as it is without the later additions, it becomes evident that it was not a church at all, but that we have here a fine example of the old halls of the kings sung in Beowulf and elsewhere. It was probably built in the middle of the eighth century as the first building of the newly strengthened kingly power of the West Goths, perhaps under Alfonso I (739-757). After a cycle of nearly a thousand years, at the end of the sixteenth century, the famous Neues Lusthaus, built by the Duke of Württemberg, presents again the old type of Germanic king's hall. It is true in nearly every detail to the scheme that we find in Naranco. (A. HAUPT, *Mh. f. Kunstw.* IX, 1916, pp. 242-263; 3 pls.)

FRANCE

A Manual of French Archaeology.—M. CAMILLE ENLART has issued the first volume of a new and revised edition of his *Manuel d'archéologie française*. The increase in the amount of material available has been so great since the work appeared fifteen years ago that the author has found it necessary to enlarge the first part, which is devoted to *Architecture religieuse*, to two volumes. In the present volume there is a full bibliography given, and then follows a discussion of definitions and principles, the Latin and Merovingian period, the Carolingian period, old Merovingian and Carolingian baptisteries, and finally the Romanesque period. The author's plan is to produce eventually a sort of encyclopaedia of what might be called the plastic arts of the Middle Ages. [*Manuel d'archéologie française depuis les temps mérovingiens jusqu'à la renaissance*. I. *Architecture religieuse*. Première partie: *Périodes mérovingienne, carolingienne et romane*. Par CAMILLE ENLART. Paris, 1919, A. Picard. cviii, 458 pp.; 225 figs. 8vo. 18 fr.]

Manuscripts with Miniatures at St. Gall.—In *R. Arch.*, fifth series, IX, 1919, pp. 225-233 (4 pls.), JEAN EBERSOLT publishes nine miniatures contained in manuscripts (Nos. 338, 340, 341, and 376) of the tenth and eleventh centuries in the monastery of St. Gall. They represent scenes of the evangelistic cycle. Some of them are Byzantine in type, while others show the influence of Syrian and Palestinian models, an influence which doubtless reached St. Gall through Italy. The direct intercourse between Germany and Constantinople in the tenth century is well known. St. Gall was a centre of Byzantine culture, which doubtless exercised influence in the Rhine country.

A Merovingian Lamp.—In *R. Arch.*, fifth series, IX, 1919, pp. 274-276 (3 figs.) LÉON DE VESLY publishes a stone lamp formerly in the collection of the

late M. Goujon at Notre-Dame du Vaudreuil. It is said to have been found on the site of the palace of Queen Fredigonde at Vaudreuil and is attributed to the seventh century. The lamp is open, consisting of a basin (external diameter 0.06 m., internal diameter 0.039 m.) and a channel (0.012 m. long) for the wick. The decoration of the edges consists of triangular cuttings interrupted by three imitations of ligatures or fastenings, so placed as to suggest a cross.

The Monuments of the Popes at Avignon.—In *Mh. f. Kunstw.* XI, 1918, pp. 145–171 (7 pls.), E. STEINMANN writes on the destruction of the grave monuments of the popes at Avignon. It is only from documents, engravings, and a few remains that we can get any idea of their original splendor.

BELGIUM AND HOLLAND

Some Enamels of the School of Godefroid de Claire.—Using, in a large measure, the characteristics which have been established by v. Falke and Frauberger for the work of Godefroid de Claire, H. P. MITCHELL assigns a number of important pieces of enamel to this master and to his school (*Burl. Mag.* XXXIV, 1919, pp. 85–92, 165–171, and XXXV, 1919, pp. 34–40, 92–102, 217–221; 11 pls.; 2 figs.). The work on the Stavelot triptych, in the collection of Mr. J. P. Morgan, New York, which is a well-attributed work of Godefroid's early period, serves as principal touchstone. The twelfth century altar cross in the Victoria and Albert Museum shows so much divergence from the Stavelot triptych and so much variety in itself as to place it as a school piece rather than as by Godefroid himself. But a beautiful altar cross in the British Museum, decorated, like the example in the Victoria and Albert Museum, with Old Testament types of the Crucifixion, shows the handiwork of the master, not of pupils. If 1150 is taken as the date of the Stavelot triptych, the cross may reasonably be dated about 1155. Still further development of style is evinced by three plaques, in charge of the trustees of the late Lord Llangatlock, representing Alexander the Great's celestial journey, Samson and the lion, and a man riding on a camel, and also by two others, in the collection of the late M. Martin Leroy, Paris, which apparently belong to the same series and which represent a centaur hunting and a man killing a dragon. It is believed that these may have been associated with the double plaque in the British Museum, which portrays the Bishop Henry of Blois and censuring angels, in forming the decoration of the structure supporting a shrine, probably the shrine of St. Swithun. The style of the work, together with the known history of Henry of Blois, would date these enamels about 1160–65. They are very clearly from Godefroid's own hand and were probably executed in England.

GERMANY

The Abbey Church in Berchtesgaden.—In *Mh. f. Kunstw.* XI, 1918, pp. 321–340 (4 pls.), R. WEST publishes a study of the Romanesque cloisters of the abbey church in Berchtesgaden. Many styles can be studied in the church today: Romanesque, early Gothic, late Gothic, Renaissance, Baroque, and modern. It is the earlier work that is here studied, the first two periods of building. These fall in the early twelfth and late twelfth century. To the earlier period, 1125–1139, when Eberwein was provost, may be assigned

some extant parts of the cloisters and some of the sculptured animal decorations. Italian sculptors were probably brought for the latter work. The influence of the Freising crypt, which in turn felt strongly North Italian influence, is seen in the remains from the late twelfth and early thirteenth centuries in the cloisters.

Baptismal Fonts of Schleswig.—In *Mh. f. Kunstw.* XII, 1919, pp. 113–124 (11 figs.), K. FREYER distinguishes three types of stone relief work of about 1200 in Schleswig which throw much light upon early Teutonic art and character. These three are not to be distinguished as regards provenance and dating; they are just three tendencies, and two or more may be shown on a single monument. The first is designated as primitive, the individual figures being treated in a very formal manner and without relationship to each other. The second is Christian; here there is more interplay of figures and they are given a gentle movement. The third is most interesting. It is the Germanic type; while the symbolism of the subjects represented is Christian, the whole spirit is Germanic. A firm will, but an equally unbending fatalism, speaks in all the work of this class. It was the second, the Christian, which was developed in the Middle Ages; the third type gradually died out.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Mythology and Ancient History in Italian Paintings of the Renaissance.—In *R. Arch.*, fifth series, IX, 1919, pp. 173–178, ROBERT C. WITT supplements the list given by Reinach (see *A. J. A.* XIX, 1915, p. 494) of subjects from mythology and ancient history represented in Italian paintings prior to 1580. The supplementary list includes pictures which are classified under twenty-three of the chief headings of Reinach's list.

Ancient Subjects in Tapestry.—In *R. Arch.*, fifth series, IX, 1919, pp. 48–63, L. ROBLLOT-DELONDRE continues (see *A. J. A.* XXII, 1918, pp. 226 f.; XXIII, 1919, p. 195) his list of ancient subjects represented in tapestries. In this instalment are included Triumphs, Honors, various allegorical figures, festivals, combats, five pieces entitled Poesies, a series called *Fructus Belli*, grotesques or playing children, Months, Seasons, and several metamorphoses. These are Flemish and Italian works, chiefly of the last part of the fifteenth or the early part of the sixteenth century.

Renaissance Influence in Northern Architecture.—Under the title *Studier i Nordisk Renässanskonst. 2. Östeuropeiska Stildrag i Nordisk Renässansarkitektur (Skrifter utgifna af Kungl. Humanistiska Vetenskaps-Samfundet i Uppsala, 18, 2. Upsala, 1917, Akad. Bokhandeln. 167 pp.; 8 pls.; 60 figs.)* AUGUST HAHR shows how the influence of the renaissance passed from Northern Italy through the Tyrol, Austria, Hungary, Bohemia, Poland, and Northern Germany into Sweden. Sigismund I and Bona Sforza invited Italian architects to Cracow in the sixteenth century and their work had an important bearing not only upon the development of architecture in Poland, but as far as Sweden. The arcaded court in the castle at Cracow was something new and was imitated freely. Arcades were used for decorative effect even in private houses. Renaissance influence is also to be seen in the treatment of

the roof, the use of battlements, and the employment of painted stucco for interior decoration. Porcelain tiles made in Poland, Bohemia, Silesia, and Austria imported into Sweden contributed to the same end, as did weapons and textiles. In the second part of his work he makes a special study of the arcades in the castle at Brieg.

The Arconati-Visconti Gift to the Louvre.—In *R. Arch.*, fifth series, IX, 1919, pp. 397-400 (from the *Débats*, April 15, 1919), ANDRÉ MICHEL briefly describes the gift of the Marquise Arconati-Visconti to the Louvre. The donation was signed in March, 1914, but could not be accepted until November 16, 1916. It was first exhibited April 14, 1919. Among other things the collection contains the tondo "The Infant Jesus and John the Baptist," by Desiderio da Settignano; two "pages" in stone, by Antonio Rizzo; several other interesting pieces of Italian and French sculpture; and a number of important paintings, including the portrait of Bianca Maria Sforza, probably by Ambrogio de Predis; two portraits, doubtless by Bastiano Mainardi; a Madonna, probably by Botticini; another by Luini; a young woman, by Jacob van Utrecht; an annunciation by Bartholomeus Zeitblom; and several interesting portraits. The furniture, wood carvings, ivories, enamels, and other objects in the collection are of great beauty and interest. An illustrated catalogue, by G. Migeon and J. Marquet de Vasselot is published by Hachette (Paris, 1917).

ITALY

Early Italian Pictures.—In *Art in America*, VII, 1919, pp. 189-198 and VIII, 1919, pp. 7-14 (8 figs.), R. OFFNER continues his discussion of Italian paintings at the New York Historical Society and elsewhere. Two Crucifixions belonging to the Society are attributed, one to the school of Duccio—Berenson had suggested that it was by an imitator of "Ugolino Lorenzetti,"—the other to Giovanni da Milano. The former is to be dated soon after 1311 and the latter about 1360. A badly worn little triptych representing the Madonna and Saints is shown to be by "Ugolino Lorenzetti" and to belong to the decade between 1340 and 1350. Two trefoils, with saints, serving originally as polyptych gables, have been attributed to Giotto, but Mariotto di Nardo is undoubtedly their author, while they must be dated about 1400. Their closest relationship is to the saints on the frame of the Mariotto altarpiece formerly at the Hatton Garden Church in London. A Florentine birth-plate dated 1428, with a representation of the Birth of the Baptist as principal scene, defies definite attribution. But its painter felt the influence of both Masaccio and Uccello. The *stemmi* on the reverse have not been identified. A second birth-plate, however, with the Triumph of Fame as principal subject (Fig. 7), has the *stemmi* of the Medici and Tornabuoni and was no doubt painted to commemorate the birth of Lorenzo the Magnificent. The older attributions to Piero della Francesca and to the school of Domenico Veneziano cannot be sustained. The painter was as much indebted to Uccello as to either of these masters. Finally, a small Virgin belonging to Dr. Coomaraswamy is a product of the workshop of the Gerini. The Virgin must be by Niccolò di Pietro Gerini himself; the rest of the picture, the saints and angels at the sides, betray the timid hand of an assistant. The date is uncertain, but probably lies between 1375 and 1390.

The Lady with the Ermine.—Some new evidence is given by H. OCHENKOWSKI in *Burl. Mag.* XXXIV, 1919, pp. 186-194 (2 pls.) for the theory that the Lady with the Ermine in the Czartoryski Gallery, Cracow, is by Leonardo and represents Ludovico il Moro's mistress, Cecilia Gallerani. The animal that occurs in the picture, which is not a weasel as some have thought but an ermine, is a symbol which a note in a Leonardo manuscript indicates as having been connected with Ludovico; hence its appropriateness here. It seems possible to recognize in La Belle Ferronière a portrait of Cecilia by Boltraffio and for the head of the Virgin from the Adoration of the Magi and the head of the angel in Turin the same model seems to have been used by Leonardo. Comparison of the technique of the painting in the Czartoryski picture with



FIGURE 7.—TRIUMPH OF FAME: NEW YORK HISTORICAL SOCIETY.
(*Art in America*)

that in works by Ambrogio de Predis indicates that the latter was Leonardo's assistant in the painting of the Gallerani portrait. The work is to be dated about 1484. For reasons which are similar in a few points to those here given E. MÖLLER in *Mh. f. Kunstw.* IX, 1916, pp. 313-326 (2 pls.) supports the attribution to Leonardo and the identification of the subject as Cecilia Gallerani. The accurate modelling of the hand and of the ermine are two important points in favor of Leonardo's authorship.

Two More Pictures of the Mona Lisa.—In *Mh. f. Kunstw.* XI, 1918, pp. 1-14 (4 pls.) E. MÖLLER develops his theory that we have in the Leonardesque drawing of a woman's head in the Uffizi and in Leonardo's cartoon of St. Anne representations of the Mona Lisa. It seems highly probable that the Uffizi drawing, which is clearly a study from nature, was done by Salai in

Leonardo's studio in about 1505 while the Mona Lisa was sitting to Leonardo. This drawing settles certain disputes as to Leonardo's portrait: it proves that the latter is not a creation of the artist's brain but is a faithful portrait and that the sitter *did not* have eyebrows. When the same subject is recognized in the representation of the Virgin in the St. Anne drawing, we have sufficient proof that this cartoon belongs to Leonardo's Florentine period, to about 1503, when he began the work on the portrait. We are further led to the conclusion that Leonardo arrived at a new ideal of the Madonna through the Mona Lisa.

Leonardo's School at Milan.—In *Mh. f. Kunstw.* XII, 1919, pp. 257-278 (18 figs.), W. Suida studies the pupils of Leonardo in Milan. The names of some of these are unknown and they can only be referred to as painters of certain works which show distinctive characteristics. Around these can be grouped other paintings obviously by the same hands, so that quite a definite group of artists following the leadership of Leonardo is described. Among these are, besides Ambrogio de Predis: Francesco Napoletano, Vincenzo Civerchio, Bernardino de'Conti, the painter of the Pala Sforzesca, the painter of the Circumcision of Christ of 1491, the painter of the Seminario picture in Venice, and the painter of S. Eufemia.

Leonardo as an Anatomist.—In *Burl. Mag.* XXXIV, 1919, pp. 194-203 (3 pls.), W. Wright comments on Leonardo's researches in anatomy and traces the history of his manuscripts dealing with the subject. Though he was kept from making important discoveries in anatomy because he did not overcome the two ancient misconceptions regarding the contents of the arteries and the circulation of the blood, he could have afforded much assistance to later students had his work been known; for his methods were in almost every way thoroughly modern. Not only were his observations, as recorded in his drawings, marvelously accurate, but he made much use of comparative anatomy and other important avenues of research.

Leonardo da Vinci in France.—In commemoration of the centennial of Leonardo's death P. GAUTHIEZ in *Gaz. B.-A.* XV, 1919, pp. 113-128 (pl.; 5 figs.) writes on the last years of the artist, which were spent in France. Leonardo's home here, the Chateau of Cloux or the modern Clos-Lucé, is described and reproduced, and one is enabled to grasp something of the fitness of his quiet life in these picturesque surroundings. His last years were spent largely in planning such improvements for the surrounding country as a great canal and in designing decorations for important royal festivities. Not the least important result of the great artist's sojourn and demise in France was the inheritance by that country of the Mona Lisa, which Leonardo brought with him when he came from Italy.

The Last Days of Leonardo da Vinci.—In the *Journal des Débats*, May 3, 1919 (reprinted *R. Arch.* IX, 1919, pp. 408-411), ANDRÉ MICHEL corrects some statements of Eugène Müntz and some current misconceptions relating to the last days of Leonardo at Amboise in Touraine; for instance, Francis I was not present, but was at Saint-Germain.

The Sistine Ceiling.—In *Mh. f. Kunstw.* XII, 1919, pp. 1-7 (9 figs.), J. GANTNER discusses the development of Michelangelo's plan for the Sistine ceiling decoration with the conclusion that the sketch of the plan belonging to Emile Wauters, Paris, is later than that in the British Museum and that Wölfflin's explanation of the discrepancy between the parts of the decoration is

the correct one, viz., that the three Noah scenes are the fragment of an older project, which was given up when the scale of the figures proved itself insufficient.

Pictures of Vittoria Colonna.—In *Mh. f. Kunstw.* X, 1917, pp. 381–384 (2 pls.), E. SCHAEFFER writes on extant portraits of the famous Vittoria Colonna, Marchesa di Pescara. These consist of medals, a crudely worked wood engraving from the 1540 Venetian publication of the *Rime della Diva Vittoria Colonna de Pescara*, and a painting by Altissimo, which is a copy of a picture, now lost, that once hung in the museum of Paolo Giovio at Como. The characteristics of the poetess portrayed in these portraits are found also in a picture of a seated woman in the painting gallery of the Palazzo Spada at Rome, where it is attributed to Giorgione! Since the history of the picture is not known to the author of the article, no definite conclusions can be arrived at, but it seems possible that this may be a representation of Vittoria by a sixteenth century artist of the Roman school.

The “Madonna Sacchetti.”—The little known painting of the Madonna and Saints formerly in the Villa Isola, owned by Colonel Sacchetti is published by W. BIEHL in *Mh. f. Kunstw.* IX, 1916, pp. 237–241 (pl.). It has been attributed to Fra Bartolommeo, and its relationship to authentic works by that master in the period 1509–12 is so close that it must have been painted at about this time in his studio and under his supervision. Certain weaknesses indicate the hands of assistants and pupils, however. The technique and the types of figures point to Albertinelli, while the architectural setting may have been put in by Fra Paolino.

Francesco di Giorgio.—Further study of the Siennese master, Francesco di Giorgio, by P. SCHUBRING in *Mh. f. Kunstw.* IX, 1916, pp. 81–91 (5 pls.) indicates that rather than estimating the artist too highly, earlier writers have not fully appreciated his worth. In versatility he is to be compared to Alberti and Leonardo. He has left wide proof of his appreciation of the antique, of his work in painting, sculpture, and bronze-casting, and of his studies in architecture. He was most able in the field of sculpture, as is evidenced by the fact that some of his reliefs have been attributed to such artists as Verrocchio and Leonardo. Additional proof is here given for the attribution to Francesco of four much disputed bronze and stucco reliefs, the peace tablet in S. Maria del Carmine in Venice, the Flagellation in Perugia, the so-called Discord in London, and the Judgment of Paris in the Dreyfuss collection in Paris. These reliefs show distinctive Siennese characteristics and some of them offer striking parallels in architectural setting to paintings by Francesco.

Francesco di Giorgio.—In *Z. Bild. K.* XXVIII, 1916–17, pp. 63–69 (7 figs.), G. F. HARTLAUB discusses Francesco di Giorgio as a painter (his sculptural work will be dealt with in a later number). The artist has hitherto been rated too low in this branch of his activity. He did not, as Milanese tells us, give up painting entirely as early as 1476; he is still called a painter in 1502. The contrast between Siennese painting and sculpture in general does, to be sure, hold good in his case, *i. e.*, his paintings are less advanced than his sculptures, they cling closer to the traditional Siennese style. But he also makes himself at home in the art outside of Siena. The influence of the Umbrians, is clearly seen in some of his paintings. And certain relationships to Botticelli and Leonardo lead one to suspect that he visited Florence, probably about 1472.

Eusebio da San Giorgio.—The publication of documents left by Prof. Adamo Rossi and of an original study of W. BOMBE in *Rep. f. Kunstw.* XXXIX, 1916, pp. 30–51 leads to a new conception of Eusebio da San Giorgio. Besides Raphael, he is the only important artistic personality of the school of Perugino. Since the time of Vasari he has always passed simply as a pupil of Perugino; but investigation proves that he was much more dependent upon Pinturicchio. Endowed with a lively sense of beauty, he sought to rival Raphael. He is correct in his drawing, careful in the execution of his pictures, and gives his slender, graceful figures a dreamy, melancholy expression.

Giorgio da Sebenico.—In *Mh. f. Kunstw.* IX, 1916, pp. 39–45 (2 pls.), D. FREY takes issue with H. Folnesics (see *A. J. A.* XX, 1916, p. 249) in regard to the relationship between Niccolò Fiorentino and Giorgio da Sebenico. The St. Anastasius relief of the Flagellation in the cathedral at Spalato derives from Niccolò's relief in the Kaiser Friedrich Museum in Berlin rather than *vice-versa*. Further, it seems clear that the construction of the vaulting in the cathedral of Sebenico, which makes the latter one of the most important examples of quattrocento architecture, is to be traced back to Giorgio's design, not to Niccolò's; the characteristics of the work, with its mixture of Gothic and Early Renaissance features are not Florentine but come from upper Italy; as may be seen by comparison with certain of Leonardo's architectural drawings.

Exhibition of Florentine Paintings.—In *Burl. Mag.* XXXIV, 1914, pp. 209–219 (4 pls.), C. PHILLIPS writes on the exhibition of Florentine paintings of the fourteenth and fifteenth centuries at the Burlington Fine Arts Club. The most important examples in the collection include the *Salvator Mundi* ascribed to Giotto (owned by Mrs. Jekyll), The Hunt by Uccello (Ashmolean Museum), Scene from the Legend of SS. Cosmas and Damian by Fra Angelico (National Gallery of Ireland), Virgin and Child with Saints by Pesellino (owned by Sir George Holford), and the cartoon of St. Anne and twelve other drawings by Leonardo (Royal Academy of Arts, and Windsor). While some doubt is here thrown upon the ascription of the Giotto *Salvator Mundi* and upon Capt. E. G. Spencer-Churchill's predella piece representing a miracle of SS. Cosmas and Damian, by Fra Angelico, R. FRY (*Ibid.* XXXV, 1919, pp. 3–12; 4 pls.) supports these attributions as well as certain others, e.g. the Glasgow Annunciation, which he thinks a fine example of Botticelli in spite of its not being mentioned in Horne's work. An appreciation is also given of Piero di Cosimo's Battle of the Centaurs and Lapiths (owned by Messrs. Ricketts and Shannon) and of Pesellino's cassone panels (owned by Lady Wantage and by the Ashmolean Museum). Another cassone panel which was included in the exhibit, a Florentine school piece, owned by Mr. Henry Harris, is published by T. BORENIUS (*Ibid.* p. 12; pl.). It represents the later part of the story of Saladin and Torello d'Istria in the next to the last novel of the *Decameron*, and is, therefore, the sequel to the panel of which Dr. De Nicola wrote some time ago (see *Burl. Mag.* XXXII, 1918, p. 169 ff.).

Andrea di Francesco Guardi.—A fifteenth century Florentine sculptor, Andrea di Francesco Guardi, whose artistic personality was first identified and characterized by Schubring (1902), is given a number of new works by P. BACCI in *Rass. d'Arte*, XIX, 1919, pp. 1–8 (15 figs.). He, with his brother and step-son and some unknown workers, is found to have been for about a decade in the service of Jacopo III d'Appiano. It was for the latter that

Andrea did the work on the Cappella di Cittadella and the adjacent cistern at Piombino. On the cistern (dated 1468?) are the portraits of Jacopo III, his son Jacopo IV, and M. Battistina di Campo Fregoso. Two important sculptures in the church of SS. Antimo e Lorenzo are also by this master. They are a relief of the Madonna and Child and a baptismal font. The latter is dated 1470 and is an especially good example of Andrea's decorative work.

The Apartment of Innocent VIII.—In *Rass. d'Arte*, XVIII, 1918, pp. 185-199 (19 figs.), G. BERNARDINI in a study of the lunettes in the apartment of Innocent VIII in the Belvedere in the Vatican shows that the common attribution of the decoration of these rooms to Pinturicchio and his pupils is not sufficiently discriminating. Most of the paintings in the rooms have disappeared, and even the lunettes are badly restored. Those in the first room, with pairs of putti at the sides of coats of arms and other emblems, show clearly the art of Pinturicchio and assistants. But in the other two rooms other influences and styles are to be seen. The hand of Raphael was employed upon at least one figure here, a putto which is now in the Gallery of S. Luca in Rome. It has been pointed out that this corresponds exactly to one of the putti in Raphael's Isaiah in S. Agostino in Rome and it has consequently been considered a pupil's copy of the Isaiah putto. But the date of its execution and especially the style of the work establish it as a genuine Raphael. The lunettes with the half figures show many points of likeness to the style of Bramante and to that of Melozzo. The best of them were probably designed by Melozzo himself, while his followers were left to do the rest.

Raphael in the Musée Napoléon.—In *Mh. f. Kunstw.* X, 1917, pp. 9-25 (3 pls.), E. STEINMANN, taking as a point of departure the large collection of paintings by Raphael that was once in the museum of Napoleon, writes on the wholesale appropriation by Napoleon of paintings from invaded territory and of the deplorable restorations that were carried out soon afterward to repair the damages incurred in shipping.

Portrait by Andrea del Castagno.—In *Art in America*, VII, 1919, pp. 227-235 (pl.), R. OFFNER writes an appreciation of Castagno's portrait of a man in the collection of Mr. J. P. Morgan (Fig. 8). The portrait is a supreme example of Castagno's absorbing motive in all his work—dynamic force in the individual. With the exception of works by Donatello and Antonello da Messina, this portrait is the most acute realization of reality in modern times.

Paolo Uccello.—In *L'Arte*, XXII, 1919, pp. 37-42 (3 figs.), M. MARANGONI points out characteristics of Uccello which make previous judgments of him untenable. That he was not influenced by Donatello or by Masaccio is shown by the fact that he is not at all interested in dramatic or realistic treatment. First and last, his studies are geometric. In his Battle piece in the Uffizi one can see the use of geometric lines and forms in faces, hats, weapons, etc. But the present investigation has to do principally with a comparison of the drawing (in the Uffizi) for the monument of the "Acuto" with the fresco of that subject in S. Maria del Fiore at Florence. References of critics—Berenson and Ferri—to this drawing have rather depreciated it and have noted in it no divergence from the fresco; but a juxtaposition of the two leads to a very different conclusion. In the drawing various outlines seem drawn with the compass rather than with the free hand. Everywhere the contour takes a geometrical shape. But in the fresco all the sharpness and crispness of contour, all the

curvilinear lines have been lost, leaving the painting with a much cruder appearance. Since one cannot credit Uccello with such marring of his original design, the blame must rest upon later restoration. When the painting is made more accessible for study than it is at present, it is expected that such restoration can be detected and removed.

A Robbia Note.—In *Rass. d'Arte*, XIX, 1919, pp. 22–32 (pl.; 11 figs.), A. FORATTI studies a few Robbia examples with a view to making a clearer distinction between the characteristics of the members of the Robbia family and

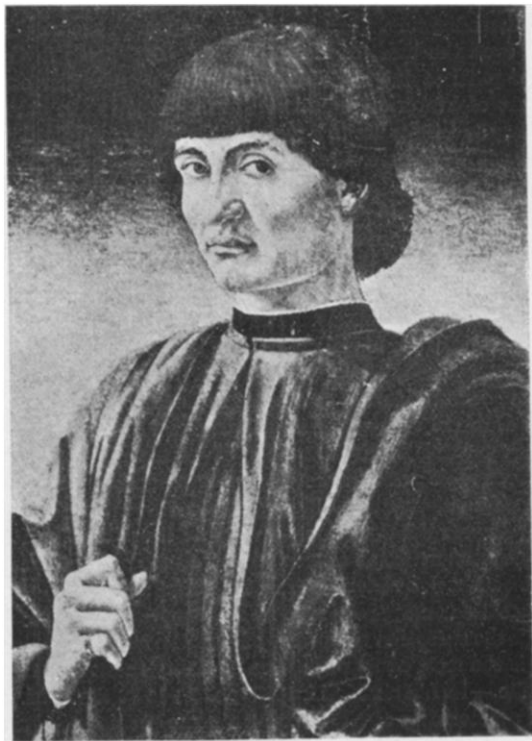


FIGURE 8.—PORTRAIT OF A MAN: CASTAGNO.
(*Art in America*)

their school. The Madonna of the Via della Scala, Florence, which is now generally attributed to Andrea, is more probably a school piece. A survey of the variations of the composition of Madonna and Child in the Pieve Collegiata, where two of the variations may be found, illustrates the fact that it was not in great variety of gestures that Luca excelled but in the fine psychological interpretation of expression. And it was just this that imitators failed to get (cf. the Madonna in the Campana collection in the Louvre, which is a bottega work). There is but little difference in composition between Luca's two little Madonnas in the Pieve Collegiata, the one formerly in Genoa and now owned by

G. Benda in Vienna, and the three replicas of the latter in the Museo Nazionale, Florence, the Kaiser Friedrich Museum, and the Simon collection at Berlin. The only work in which Andrea competes with Luca is the *Madonna del Bertello* in S. Gaetano at Florence. And even here, one can see how, in the attempt to introduce a mystic quality, he falls far short of the appealing impression made by Luca's simple, natural figures. In Andrea's putti three types may be distinguished: in the first he was imitating Luca, in the



FIGURE 9.—MADONNA OF THE CANDELABRA: COLLECTION DEL DRAGO, NEW YORK.
(*Art in America*)

second he followed a naturalistic tendency, and in the third his interest is manifestly in portrait-like work.

The Madonna of the Candelabra.—In *Art in America*, VII, 1919, pp. 198-206 (4 figs.), A. MARQUAND publishes a study of several stucco and terracotta repetitions of the Madonna between two candelabra. Among these is one belonging to Prince Giovanni del Drago, New York (Fig. 9), one in the Victoria and Albert Museum, London, one from the Gavet collection, Paris (1897), and one in the Berlin museum. These are not copies or casts of one original but

are slight variations from it. Certain of them have been ascribed to Desiderio da Settignano, to Mino da Fiesole, and to the Master of the Marble Madonnas, but a more correct attribution for the original designer seems to be Antonio Rossellino.

A Drawing by Pisanello.—In *L'Arte*, XXII, 1919, p. 8, M. KRASCENINNIKOVA attributes a drawing in the Vallardi collection, No. 110, to Pisanello. The drawing represents three profiles in red chalk. The careful execution of the work, the clear-cut outlines, delicate gradation of chiaroscuro, etc., bear the unmistakable stamp of Pisanello. An especially good example with which to compare this work is the drawing of an unknown man in the Capitoline Museum at Rome, formerly attributed to Giovanni Bellini, and recently, by A. Venturi, to Pisanello.

Domenico Beccafumi.—Since Beccafumi was the Siennese informant of Vasari for his *Vite* and was a close friend of his, it is unlikely that any great work by Beccafumi escaped the biographer. On the basis of the known paintings by the artist, L. DAMI, in *Boll. Arte*, XIII, 1919, pp. 9–24 (16 pls.) analyses the periods of his career. In the first period, 1509–10 to 1518, there is visible in some of his work, e.g. the Stigmatization of St. Catherine, the influence of contemporary Florentine artists, especially of Fra Bartolommeo, who has a large part in determining the types of figures, the draperies, colors, and the attitudes. But in the setting of the scene the inspiration of Perugino is seen. Sodoma and Raphael also have a share in the credit here, the former for the figure of the saint and the latter for an angel. Though he is really not interested in the third dimension, in sculptural effect, Beccafumi shows some Michelangelesque influence in this early period. In the second period, however, which falls in the years between 1518 and 1528–30, the Michelangelesque features are replaced by a Raphaellesque quality, as far as concerns the modeling of figures. But Beccafumi is so changeable and restless that one style cannot dominate him, and we are not surprised to see the Michelangelesque manner in full swing again in the later pavement of the Siena cathedral. The most characteristic feature of Beccafumi's activity is this restlessness and changeableness. He seems to have no definite purpose, no special interest in developing decorative effect, plasticity, spatial construction, or any other definite field of research. The third period (1530–1536), dominated by Raphael, is the best of his career. His decadence sets in about 1536.

S. Andrea on the Via Flaminia.—In *Boll. Arte*, XIII, 1919, pp. 27–29 (4 pls.), Q. ANGELETTI describes the neglected and abandoned but excellent example of architecture, the church of S. Andrea built by Jacopo Barozzi by order of Pope Julius III. The location of the church, on the Via Flaminia, midway between the Porta del Popolo and the Ponte Milvio, was chosen by the pope not only because it was close to his famous vineyard, but also because it was the spot on which, about a century before, Pope Pius II and his court halted when Cardinal Bessarione, returning from Ancona, brought the relics of S. Andrea. There are six pilasters on the façade, which is finished with a tympanum. Above this appears the rectangular form of the building with a cornice, and above all rises the low, round cupola, which in turn is crowned by a similar cornice. In spite of the small size of the building, the effect of the interior is of great spaciousness. The Bolognese artist, Francesco Primaticcio, perhaps with assistants, is responsible for the paintings on the walls.

Antonio Tempesta's Views of Rome.—The birdseye views of Rome drawn by Antonio Tempesta in 1593 have been published by HENRIK SCHÜCK under the auspices of the University of Uppsala as twelve fine photolithographic plates in large folio. The accompanying pamphlet contains a brief historical and bibliographical introduction and descriptions of the individual plates in Swedish. [*Arbeten Utgifna med Understöd af Vilhelm Ekmans Universitetsfond, 20:B. Antonio Tempesta's Urbis Romae Prospectus, 1593, 12 pls., large folio, and Några Anmärkingar till Antonio Tempesta's Urbis Romae Prospectus, 1593. Af HENRIK SCHÜCK, Uppsala, 1917, A.-B. Akademiska Bokhandeln; Leipzig, Harrassowitz. 28 pp. 8 vo. 16 kr.; 25 mk.*]

BELGIUM AND HOLLAND

Studies in Dutch and Flemish Miniatures.—In *Jb. Kunst. Samm.* XXXII, 1915, pp. 279–342 (21 pls.; 56 figs.), F. WINKLER publishes a series of four studies on northern Renaissance illumination. The first concerns the Prayer Book of Charles the Bold, Imperial Library, Vienna, Cod. 1857. In this splendid manuscript, one of the treasures even of such a collection as the Viennese, the hands of seven illuminators are distinguishable. Only one of these is immediately and easily identified. Folio 51 shows unmistakably the style of W. Vrelant, and can, therefore, be dated in the third quarter of the fifteenth century. Of the other miniatures Master A and Master E had the largest share in the work. The former is wholly unidentified though his work seems the best in the book. He recalls A. Bening and, in fact, the later S. Bening, but cannot be assimilated to either. In style, although remarkably individual, he seems to belong to Bruges and to have worked in the last quarter of the fifteenth century. With Master E we come to the problem of origin more directly. Long ago Weale suggested that this was the book which the magistrate of Bruges presented to the future Charles the Bold in 1466. That manuscript was written, we are told, in gold and silver letters on black parchment as the first 35 folios of this are, though the fact would, of course, not substantiate the identification. More important is the consideration that Charles the Bold, not deeming the gift beautiful enough, did not hesitate to have it further illuminated—at the cost of the donor! The variety of hands in the Viennese manuscript accords with such a history. The court illuminator of Charles, who continued the work on the Bruges gift was Phillipe de Mazerolles. His works have never been certainly recognized but if the identification of Weale can be maintained, we must have him here as Master E, who did most of the illumination. There are some difficulties with the view: Master E did not finish the work, Master A took part later. But some work had been done before that of Master E and most of that subsequent seems to have been merely addition to an already completed whole. Moreover, various other manuscripts which can be safely ascribed to Master E are readily connected with Charles the Bold and do not date later than 1479, the date of the death of Phillipe de Mazerolles, who is thus tentatively identified with Master E, or Durrieu's Master of the Golden Fleece. The second study is devoted to the reconstitution of a local Flemish school of about 1420–1460. Its founder appears to have been an illuminator under direct Italian influence, possibly through a visit to Bologna. He is here called the Master of Guillebert de Metz because he illuminated two manuscripts written by Guillebert de Metz, the librarian of John the Fearless of

Burgundy. The first of these contains among other things, Guillebert's famous description of Paris, written in 1434. The title page is the point of departure for the reconstruction of the *oeuvre* of the miniaturist. He furnished three miniatures for the Prayer Book 10772 at Brussels; the illuminations in Augustine's *City of God*, 9005/6 in the same library; part of those for Boccaccio's *Decameron*, 5070 in the Bibliothèque de l'Arsénal, at Paris; a few for a Breviary, Harley 2897, in the British Museum; and miniatures in a Vatican Book of Hours, Ottob. 1. 2919; a Prayer Book at the University of Bologna; a Romance in the Bibliothèque Nationale, Paris, fr. 12575; and the Missal of Cardinal Hurtado de Mendoza in the Biblioteca Colombina at Seville. He is Durrieu's "Master of the Silver Skies." His most distinguished follower is here called the Master of the Privileges of Flanders and Ghent. The manuscript around which his personality is built up is 2583 of the Imperial Library at Vienna. To him may be ascribed the title miniature of Gilles de Rome's *On the Government of Princes*, Brussels Library 9043; some miniatures in the second volume of Augustine's *City of God*, 9016 in the same library; the title miniature of a translation of Valerius Maximus in the Bibliothèque Nationale, fr. 6185; a single sheet of the Musée d'Ansembourg, Liège; and possibly a drawing in the Valory sale. He was closely connected with Philip the Good, and his activity, as far as the above-mentioned works go, would fall between 1445 and 1467. He might be Jean Dreux of whom we have corresponding records but the identification remains a question. Both of these artists are clearly Flemish and show relations to the Maître de Flémalle and Jan van Eyck. There are others of less importance in the local school, the seat of which cannot be precisely located. The direct Italian influence is important. The third study throws light on the miniaturists of a Dutch Bible in two volumes, 2771/2 in the Imperial Library at Vienna. The first volume was begun by a good artist but continued by a poor one, the Master of the Bible y402 at the Hague. The second volume was likewise begun by another good artist and finished by the same poorer one with two unimportant assistants. Important for the placing of the two good miniaturists is the discovery of their work in Prayer Book 13 of the University Library, Liège. This was written about 1450 for Ghysbrecht von Brederode, bishop of Utrecht. Its calendar and litany accord with those of Utrecht and this locates the artists whose work is also found in the Viennese Bible mentioned. That a Van Eyck composition from the destroyed Turin Hours is copied in one miniature of the Prayer Book is an interesting side-light on the Utrecht school. The Brederode family was closely connected with the house of Bayern-Hennegau-Nassau for which the Turin miniature had been made. The fourth study lists the work of the Prayer Book Master, a follower of the miniaturist of the famous *Hortulus Animae*. Almost wholly by the Prayer Book Master is the Prayer Book 1862 at Vienna; number 1887 there also shows some of his work. Prayer Book 78 B. 15 at Berlin is by him, as are two single sheets, 660 and 1761, in the Print Room at the same place. Other Prayer Books to be named are one formerly in the Cardon collection at Brussels, one in the Bibliothèque Nationale, Paris, lat. 1314, one in the Escorial Library (H IIII, I) of 1645 folios, which though incomplete is the thickest Prayer Book known. He illuminated one secular manuscript, the *Romance of the Rose*, in the British Museum (Harley 4425).

The Martyrdom of St. Catherine by Rubens.—The Martyrdom scene painted by Rubens for the altar of the church of St. Catherine at Lille has in

recent times been almost forgotten because, though still in the church for which it was executed, it has been placed where it could hardly be seen. During the war it was taken down and hung in a well lighted chapel so that it was possible for it to be studied and photographed. A. FEULNER reproduces and discusses it in *Mh. f. Kunstw.* XI, 1918, pp. 269-275 (3 pls.). The underpainting was done by a pupil after Rubens' design, then gone over by the master, and it is interesting that corrections and additions made by Rubens in the final painting are clearly visible in many places.

Rubens in Italy.—In *Jb. Preuss. Kunsts.* XXXVII, 1916, pp. 262-286 (pl.; 8 figs.), R. OLDENBOURG writes on Rubens' activities in Italy during the years 1600-1608, a period of important development for the artist. Some chronological data are clarified, as, *e.g.* the visit to Genoa in 1606. Tintoretto was one of the earliest influences Rubens felt in Italy; the coloring was the principal medium of this influence. But at the same time the early manner of Titian is mirrored by the female study of the gallery at Stuttgart, in the fine treatment of the flesh and in the waving, brown hair. Raphael soon attracted the northerner's attention, and then in his interest in Michelangelo we see his tendency toward Classicism which led to his extensive archaeological investigations in Rome.

Gerard Soest.—In *Burl. Mag.* XXXV, 1919, pp. 150-155 (2 pls.), G. H. C. BAKER writes on the portrait work of the Dutch artist, Gerard Soest. Most interesting is the ascription to him of the portrait of Aubrey de Vere in the Dulwich Gallery, hitherto ascribed to Samuel Cooper. Others of his works, such as the portrait of the painter, in Dublin, and the portrait of Sir Henry Vane, in the Dulwich Gallery, have formerly been attributed to William Dobson, while the bust of Sir Henry Lyttelton has been attributed to John Greenhill.

GERMANY

North German Painting.—In *Mh. f. Kunstw.* XII, 1919, pp. 33-38 (7 pls.), K. SCHAEFER publishes several paintings that add to the history of painting in northern Germany in the fifteenth century. Some of these can be ascribed to a definite artist, Hinrik Funhof.

Schongauer Genealogy.—A genealogical table of the Schongauer family, together with the documents in which may be found proof of the correctness of its items, is published by E. MAJOR in *Mh. f. Kunstw.* XII, 1919, pp. 101-106.

Veit Stoss.—A crucifix in the Chapel of Schloss Matzen in North Tyrol is discussed by the owner, W. A. BAILLIE-GROHMAN in *Burl. Mag.* XXXV, 1919, pp. 129-136 (pl.). The work was until recent years assigned to the Dürer school, but is now recognized as the work of Veit Stoss on the ground of its resemblance to such works by that master as the S. Sebaldus crucifix in Nürnberg. A document which may refer to the Matzen example would date it in 1503. Some corrections in the literature relating to this same master are made by F. DETTLOFF in *Mh. f. Kunstw.* XII, 1919, pp. 95-100. These have to do with the chronological order of the artist's works in marble in Cracow in the years 1492 to 1495. The monument principally concerned is the grave slab of Zbigniew Olesnicki. Though the commission for this was given soon after the death of the bishop in 1493, the work was delayed because of the

intervention of more important commissions, especially that for the monument to King Casimir for the Cracow cathedral. *Ibid.* XI, 1918, pp. 297-309 and XII, 1919, pp. 14-25 (28 figs.), W. von GROLMAN shows that, in spite of the extensive studies that have been made of Veit Stoss, judgment of his worth has up to now been built on a false basis because of the lack of sufficient knowledge of his principal work, the Cracow Mary altar. A careful analysis of the eighteen reliefs of this great work is here given and many good reproductions made accessible. There are superficial and spiritless passages in these reliefs, to be sure, but such passages are plainly from the hands of atelier assistants, who could only grasp the general form of the master. At times, as in the relief of the Birth of Mary, the principal figures are among the master's finest conceptions, while a subordinate figure, as the maid here, is the stiff, wooden work of another. Particularly convincing are the results of the comparisons of the Ascension and the Descent from the Cross with the Pentecost and the Entombment respectively. The first two are almost wholly by Stoss himself; the second two, which must be atelier pieces, repeat many details of the Ascension and Descent from the Cross in individual figures and even in the grouping, but the soul is gone, only sentimental pretension remains. The parts of the altar that can be recognized as his own work prove that it is to the early work of Veit Stoss that we are to look for the zenith of his artistic production, and that these proclaim him one of the richest in thought and deepest in feeling of the artists of all times.

Peter Vischer.—Contributions to the study of Peter Vischer are made by H. STIERLING in *Mh. f. Kunstw.* VIII, 1915, pp. 366-370 (see A. J. A. XX, 1916, p. 260); X, 1917, pp. 297-300 (pl.); XI, 1918, pp. 17-20 (pl.), 113-125 (7 pls.), 172, 245-268 (9 pls.), 341-344 (pl.); XII, 1919, pp. 47-56 (6 pls.). A grave slab with a relief portrait of the duchess Sophie von Mecklenburg in Weimar which has received various attributions, is principally the work of Vischer. While the fact that the frame is cast with a small part of the drapery of the figure makes it clear that it was done at the same time with the rest and in the same atelier, the style differs from that of the master so that the frame must be attributed to another working in the same shop; undoubtedly it was done by the artist who leaves his name upon it, Thile Bruith. The portrait plaque of Heinrich Stärcker von Mellerstadt, in the cathedral at Meissen, which has been assigned to Vischer by Cramer and others does not belong to him, though it has some of his characteristics. A more important problem to which at least a partial solution is here given is that concerning the Sebald monument. Such details as the abrupt superposition of Renaissance columns upon the lower parts of Gothic pillars indicate that Peter Vischer, the younger, took a hand in the work after his father had completed the wax model. Indeed, the stylistic qualities bear out the assumption that the son is responsible for the greater part of the monument as it stands. Not only did he change what his father had done, but there is at least one clear indication that he changed his own plans as he worked—the lower part of an arch is visible in one place; the trouble was not even taken to eliminate this from the model when the plan for the arch was abandoned. A further confirmation of the change in the father's original plan, as well as an indication of his prototype, is given by the plan of the baldachin grave monument of Pope Innocent VI, which was, until its destruction, in Villeneuve-les-Avignon. This shows in general what the

Sebald monument would have been without the younger Vischer's Renaissance alterations; for the architectural plan of the original is kept in the final form, while the changes consist largely of additions. The type may have been brought to Nürnberg in drawings; at any rate the monument of Innocent VI proves that it is in southern France that the baldachin type of the Sebald monument—unique in German art—is to be sought. Apropos of the question of the originality of Peter Vischer, the younger, a number of his drawings and finished works are studied and placed beside their prototypes in the works of Dürer, Jakob Elsner, Mantegna, Zoan Andrea, and others. The fact that the similarity between the drawings and the models is very close does not refute the fact that much originality was displayed in the final plan. Finally, a number of grave slabs in the Würzburg cathedral must not be omitted from the study of the Vischer family. All but one of these represent canons of the church; that one, which is the finest, portrays Bishop Lorenz von Bibra. Some of the examples can be studied only in the eighteenth century engravings of Salver. These engravings are useful even in the cases of extant slabs, for they show that important changes have since been made, as *e.g.*, in the substitution of later frames. G. KÜSTER, *ibid.* X, 1917, pp. 315–324, assuming that the whole Sebald monument is by Peter Vischer the elder, contends that he must have gone to Italy since there are not sufficient indications of Italian influences coming to Nürnberg to account for the Italianized character of much of the work. Because there are evidences of Renaissance motives on the monument, cast at the same time with the base which bears the date 1508, it is concluded that the elder Vischer's sojourn in Italy must antedate that time.

The "Eselweckgrabmal" by Hans Backofen.—A grave monument in the cloister church of Eberbach in the Rheingau, which is recognized as the work of Hans Backofen, is discussed by K. SIMON in *Mh. f. Kunstw.* XII, 1919, pp. 283–285 (pl.). The man in whose honor the monument was made and who is represented in relief is shown to be Wigand von Hynsperg. Some information is given in regard to his life, adding to one's appreciation of the splendid representation of the figure. It is done in lower relief than is usual with Backofen. The date is about 1512.

Anton Möller.—The artistic origins ascribed to Anton Möller, a painter of Danzig of the latter part of the sixteenth century, by Walter Gyssling are debated by H. EHRENBERG in *Mh. f. Kunstw.* XI, 1918, pp. 181–190 (2 pls.). The Italianized features of Möller's paintings led Gyssling to the assumption that the artist had a long sojourn in Italy. But there is no evidence of such a sojourn and no reason for supposing it, since Italian influence was firmly established in upper Germany and the Netherlands in the second half of the sixteenth century, and Möller much more probably was thus indirectly, rather than directly, subjected to the influence. This becomes the more likely solution when we consider that he shows many Flemish traits in his works, as in the proportion of figures, outline of faces and fashion of costumes.

The Landscape Drawings of Dürer.—The importance of Dürer as a landscape artist is discussed by F. WEITENKAMPF in *Burl. Mag.* XXXV, 1919, pp. 136–143 (2 pls.). The fact that in the engravings the landscapes are rather formalized—*i.e.* are two or three removes from nature—gives one a false idea of Dürer's real ability and accomplishments in nature study. It is in his sketches, done with brush, pen, crayon, and silver-point, that one sees how modern he was in sympathetic interpretation of nature.

Two Altar Wings after Dürer.—An interesting case of borrowing from Dürer's Life of Mary is seen in the two painted wings of an altar from the church of St. Paul in Hildesheim, published by O. GERLAND in *Mh. f. Kunstw.* XI, 1918, pp. 81-86 (2 pls.). Each wing has two paintings; the upper ones, representing the Nativity and the Rest in Egypt, are based on parts of Dürer's series, particularly his Rest in Egypt and Adoration. In the two lower paintings, the Descent of the Holy Ghost and the Death of Mary, the artist lapses into his own style. Dates relating to the construction of the church place this work on the altar between the years 1512 and 1525. The artist, very clearly a Middle German, is probably Hans Raphon, who lived in the vicinity of Hildesheim at this time.

The Dresden Crucifixion by Dürer.—The authenticity of the painting of the Crucifixion in Dresden signed with Dürer's monogram and dated 1506 is discussed by H. KEHRER in *Z. Bild. K.* XXVII, 1915-16, pp. 163-171 (10 figs.). Views *pro* and *con* have been expressed in regard to the work since it became known in the forties of the last century, but no thorough analysis has been made until now. The first thing about the picture that attracts suspicion is the transparent, enamel-like technique of the painting, which is unlike Dürer's work. The date, 1506, is the most plausible one that could have been chosen, for it would place the work in the year of Dürer's sojourn in Venice, at a time when he might have been under such Italian influence as the Dresden picture evinces. But the monogram, though similar in general arrangement to some of Dürer's executions of it, lacks his firm, sure strokes. The boneless structure of the head, indecisive character of the chin, lack of focus in the eyes, indifferent movement of the fingers, and, above all, the baroque, sentimental, publican-like expression of the Christ cannot be attributed to Dürer when one thinks of the altogether different drawing (L.490) of Christ on the Cross which he had already made in 1505. Another important consideration is that no paintings of this time and even much later have the single motive of the Crucifixion; there are always other figures shown. Not until 1571, inspired by the Reformation, do we find the single subject, when it appears for the first time in a painting by Lucas Cranach, the younger. The author of the Dresden painting is no doubt to be sought among that class of painters who in the late sixteenth and early seventeenth centuries were instigated by the increase in the popularity of Dürer's art at that time to imitate his drawings and copy them in oil. Among those artists are Hans Hoffmann, Johann Georg Fischer, and Jeremias Günther. E. H. ZIMMERMANN (*ibid.* p. 228) agrees with Kehrer in denying the Dresden painting a place among Dürer's works but points out a few mistakes in certain of that writer's conclusions. The earliest date of the appearance of the single motive of the Crucifixion in painting is not 1571. The Crucifixion by the younger Cranach from the year 1540 in the National Gallery of Ireland at Dublin proves this; and it is to this little painting that one must go for the author of the Dresden panel. The two differ only slightly in details; even the same inscription appears on both, though Cranach's lacks the Dürer signature and date. It is very clear that the Dresden example is a late sixteenth century continuation of the type developed in the Cranach atelier. It does not seem likely that it is a conscious forgery; more probably the monogram was added later. *Ibid.* XXVIII, 1916-17 (fig.) H. KEHRER reproduces the Dublin Crucifixion in question, which he had not known before, and also

mentions another version called to his attention by K. Voll. It is a "Flemish" Crucifixion, much larger than the Dresden example but more like it than the one in Dublin. A photograph of the new parallel, belonging to Prince Jussupow, Petrograd, is not yet accessible.

Dürer's Engraving of "The Four Witches."—In *Rep. f. Kunstw.* XXXIX, 1916, pp. 129–135 (6 figs.), E. SCHILLING explains some peculiarities of the figures in Dürer's engraving of the four witches by a comparison of it with the artist's drawing of women bathing (L. 101 Bremen). From this drawing Dürer has taken over with almost no changes some parts of figures for his witches. Not so efficient in the technique of engraving in his early years as in that of drawing, he has not succeeded in coördinating these parts of figures to the rest of the composition, so that the result is not a happy one. This observation is also significant in the question of Dürer's relationship to Jacopo de' Barbari. Critics, for example, have believed that one of Dürer's witches was borrowed from Jacopo's engraving of Victory and Fame (Kristeller 26), but the derivation of Dürer's engraving from his own drawing of the bathing women proves a reversal of the relationship, Jacopo has borrowed from Dürer. Another work related to the engraving of the witches is the drawing of Veritas in the Uffizi, which has been considered the work of Dürer. But this elegant, superficial figure may be much more reasonably attributed to Hans von Kulmbach.

Jörg Kändler.—The problem of determining the authors of the various parts of late Gothic altar shrines with wings is complicated by the fact that only one artist is mentioned in the documents as responsible for a whole work, while in the actual execution one may do the painting, another the sculpture, or both techniques may be used by the same master. Jörg Kändler, an important upper Swabian artist of the first half of the sixteenth century, is recorded as a painter; but his work in sculpture proves to be more extensive and important than that in painting. The elaborate use of parallel folds of drapery is one of the most striking characteristics of his work. But a comparison of the various related works of his style shows that we have to do not with a single "master of parallel folds," but with several, and that the workshop of Jörg Kändler in Biberach spread the manner in Swabia and Switzerland. (J. BAUM, *Mh. f. Kunstw.* IX, 1916, pp. 419–423; 5 pls.)

GREAT BRITAIN

A Pre-Reformation English Chalice and Paten.—In *Burl. Mag.* XXXIV, 1919, p. 231 (pl.), E. A. JONES publishes a chalice and paten which he believes to be English work of about 1530. M. S. D. WESTROPP, however, thinks that the chalice is here dated a century too early and that it is more likely an Irish production (*Ibid.* XXXV, 1919, pp. 85–86).

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Prehistoric Remains in Southwestern Colorado.—The prehistoric remains of southwestern Colorado form the subject of a monograph by Dr. J. WALTER FEWKES recently published by the Bureau of American Ethnology (Bulletin

70). Twenty village sites are described, as are cliff-dwellings, great houses and towers, the megalithic and slab house ruins at McElmo Bluff, artificial reservoirs, pictographs, and minor antiquities. The author thinks it possible to distinguish two epochs of house building among these ruins, an early and a middle stage of development. [*Prehistoric Villages, Castles and Towers of Southwestern Colorado*. By J. WALTER FEWKES. (Bureau of American Ethnology, Bulletin 70.) Washington, 1919, Government Printing Office. 79 pp.; 18 figs. 8vo.]

Archaeological Explorations in Northeastern Arizona.—Bulletin 65 of the Bureau of American Ethnology is devoted to an account by A. V. KIDDER and S. J. GUERNSEY of their explorations in the Kayenta district of northeastern Arizona in the summers of 1914 and 1915. The work was conducted for the Peabody Museum of Harvard University. The sites excavated and the archaeological material brought to light are fully described and the general results of the excavations set forth. The authors discovered two distinct cultures, those of the "Cliff-house" and the "Basket-maker," which are explained and contrasted. Some evidence was also found for a third, the "Slab-house" culture. The work had not been completed when the volume was published. [*Archaeological Explorations in Northeastern Arizona*. By ALFRED VINCENT KIDDER and SAMUEL J. GUERNSEY. (Bureau of American Ethnology, Bulletin 65.) Washington, 1919, Government Printing Office. 228 pp.; 97 pls.; 102 figs. 8vo.]

The Serpent Mound of Adams County, Ohio.—In *Am. Anth.* XXI, 1919, pp. 152–163 (3 pls.; 5 figs.), C. C. WILLOUGHBY discusses certain features of the Serpent mound of Adams County, Ohio. He treats of the various published drawings of this effigy and compares them with his own observations and with certain designs found on artifacts from other Ohio mounds. He concludes that the embankment beyond the "egg" is a true part of the original effigy mound.

Indian Remains in Texas.—In *Am. Anth.* XXI, 1919, pp. 223–234, J. E. PEARCE tells of "Indian mounds and other relics of Indian life in Texas." He finds that the state is divided roughly into five archaeological provinces. The district between the Sabine River and the 96th parallel contains many mounds, mostly near the streams, in which occur "skeletons, clay pots, and flint implements." Along the shores of the Gulf are many shell heaps, some of which are of considerable size. The Grand Prairie region of central Texas has little evidence of Indian life except in a few localities where flint quarries and kitchen refuse heaps are to be found. The region extending from the Grand Prairies to the Pecos has many mounds with circular depressions in their centres. The trans-Pecos region has the same sort of mounds, and in addition metates and pictographs.

The Kankakee River Refuse Heap.—In *Am. Anth.* XXI, 1919, pp. 287–291, GEORGE LANGFORD describes "the Kankakee river refuse heap" in Illinois. He finds that the most characteristic artifacts on this site are small triangular points "unstemmed," rejects, scrapers, adzes, and pottery fragments.

The Antiquities of Adams County, Wisconsin.—In the *Wisconsin Archeologist*, XVIII, No. 2, 1919, pp. 43–84 (8 pls.; 14 figs.; map), H. E. COLE and H. A. SMYTHE give a description of all the known antiquities of Adams County, Wisconsin, with measurements and drawings of many of the effigy mounds.

A Handbook of American Antiquities.—The Bureau of American Ethnology has published (Bulletin 60) the first part of a *Handbook of Aboriginal American Antiquities* by Professor WILLIAM H. HOLMES of the National Museum. After a general survey of the subject, and of the problems which it presents, he sets forth the characteristics of the twenty-two culture areas into which he divides North and South America, discusses quarries, mines, etc., and describes in detail the various methods of working stone. The second part of the work will contain a study of implements, utensils, and minor artifacts of stone. [*Handbook of Aboriginal American Antiquities. Part I. Introductory. The Lithic Industries.* By WILLIAM H. HOLMES. (Bureau of American Ethnology, Bulletin 60.) Washington, 1919, Government Printing Office. 380 pp.; 223 figs. 8vo.]

Helmets of the Tlingit Indians.—In *Mus. J.* X, 1919, pp. 43–48 (6 colored pls.), L. S. (HOTRIDGE), a Chilkat Tlingit Indian, describes a collection of war helmets and clan hats made by him among members of his tribe and now in the Museum of the University of Pennsylvania.

The Maya Indians of Southern Yucatan.—Under the title of *The Maya Indians of Southern Yucatan and Northern British Honduras* THOMAS W. F. GANN publishes a study in two parts, one devoted to the customs, ceremonies, and mode of life of the modern Mayas; and the other to a detailed account of the excavation of forty-one mounds in the eastern Maya area. These mounds had originally served for various purposes, but from them was taken considerable archaeological material which throws much light on the ancient inhabitants of the region. Some of the vases found are reproduced in colors. [*The Maya Indians of Southern Yucatan and Northern British Honduras.* (Bureau of American Ethnology, Bulletin 64.) By THOMAS W. F. GANN. Washington, 1918, Government Printing Office. 146 pp.; 28 pls.; 84 figs. 8vo.]

Clay Heads from Teotihuacan.—In *Man*, XIX, 1919, pp. 33–34 (pl.), A. C. BRETON describes some small clay heads found at Teotihuacan of a type found nowhere else. Each site in the vicinity shows local peculiarities in this type.

A Terracotta Figure.—In *El Mexico Antiguo*, I, 1919, pp. 73–81 (pl.; 13 figs.), H. BEYER discusses the terracotta figure of a man found at Texcoco and now in the American Museum of Natural History of New York (published by M. H. Saville, *Bulletin*, 1897, pp. 221 ff.). The figure is standing with open mouth and appears to be wearing armor. The writer argues that it is a representation of the god Xipe, not merely the figure of a warrior.

A West Indian Stool.—In *Man*, XIX, 1919, pp. 1–2 (pl.), T. A. JOYCE describes a wooden “stool” found on Eleuthere Island, Bahamas. The stool was carved in unmistakably West Indian fashion. The writer gives an historic note on the use of such objects.

An Unidentified Object from Santo Domingo.—In *Man*, XIX, 1919, pp. 145–149 (pl.), J. W. FEWKES describes a curved wooden object from Santo Domingo. He considers objects of this kind to be neither seats nor mortars but some sort of ceremonial form, the cavity being for the offering of cakes.

NOTE

The BIBLIOGRAPHY OF ARCHAEOLOGICAL BOOKS, 1919, will appear in No. 3.